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C. N



THE
PRINCIPLES AND PRACTICE
OF
Sketching Landscape Scenery from Nature,

SYSTEMATICALLY ARRANGED,
AND ILLUSTRATED BY NUMEROUS EXAMPLES,
FROM SIMPLE AND EASY SUBJECTS, TO THE MORE COMPLICATED AND DIFFICULT COMBINATIONS
OF OBJECTS.

IN FOUR PARTS.

By JOHN GEORGE WOOD, F. S. A.

AUTHOR OF LECTURES ON PERSPECTIVE, DELIVERED AT THE ROYAL INSTITUTION
IN THE YEARS 1807, 1808, AND 1809.

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A D D R E S S.

THE following Work was not undertaken from the want of meritorious Publications of a somewhat similar nature, but because, taken separately, their contents do not so directly point to the proposed object as might be wished: they either consist of examples without precept, or are accompanied with very indefinite explanations, too general in their terms and applications to be well understood by young persons. The extreme difficulty, or even impossibility, of impressing the rudiments of any art or science upon the minds of youth by general observations only, is well known to all who have been engaged in the arduous task of instruction. On the contrary, that systematic arrangement has ever proved the best, which, by patiently removing every obstacle as it occurs, precludes the necessity of recurring to the study of first principles in future.

In order that the younger Pupils may benefit by the precepts contained in the following Work, it will be advisable that such portions as relate to the examples they are copying, should be read to them, and often repeated, if not readily understood. And it is strongly recommended that they be not permitted to proceed to the next subject, until enabled to explain the principle by which the one they are engaged upon is performed. A sure progress must be the result of this apparently less rapid method; but the seeming tardiness will be amply compensated by the consequent proficiency at a future period.

A similar course of study will be equally beneficial to those of riper age; but, as the mind in this case may be accustomed to exercises of various kinds, the task of reading the portions, as above advised, may properly devolve upon themselves.

The indications of Grass, Trees, and Figures, in the early part of this Treatise, may, at first, be copied or omitted at pleasure: and the characters by which different Trees are distinguished will constitute a more advanced portion of the work.

Shadows may also be deferred, and the outlines of the objects only, copied in the first attempt. The shadowing may afterwards be performed by lines in the direction of some of those in Fig. 1, Pl. I. and also by means of the zigzag line in Fig. 7, Pl. I, which may be more or less open, as the subject requires; and the lines of which it is composed should generally be kept parallel to each other, in order to produce the desired effect.

The slight lines, leading from parts of the buildings in the plates, are not to be copied, but are merely intended to point out the direction of the Vanishing or Diminishing Point, for the assistance of the learner. And, although it has been necessary to mark the Horizontal Line in the elementary examples, it ought not to be suffered to remain in a finished sketch.

SKETCHING LANDSCAPE SCENERY.

WHEN the faintest glimmering of success attends our earliest efforts in Music, Painting, or Poetry, that success is generally ascribed to Genius ; and it seems a common opinion, that the most persevering endeavours will prove unavailing, unless aided by that rare quality of the mind : but if we observe how few, comparatively, are the instances of this inspiration, and find that most of those, whose talents were the admiration of the world, disclaimed its influence, and ascribed all the excellence to which they attained in their respective arts, to patient and attentive labour, we may derive encouragement to exercise the same unremitting industry ; and when the first and most laborious part of our course is accomplished, reasonably hope for similar results. Since a superstructure cannot be firmly raised without an adequate acquaintance with the materials necessary to the purpose, and a knowledge of their application, it will be the object of the present work to enable parents, or those to whom the education of young persons is intrusted, to teach them the fundamental Elements of this useful Art, and it will therefore proceed by regular steps towards the end proposed, namely, that of sketching or drawing Views from Nature with fidelity. Figures will occasionally be given, with their explanations, which, from their simplicity, may be considered by some as undeserving of notice ; but it ought to be remembered, that a work, whose object is instruction, should be addressed to those who are totally ignorant of the subject it treats upon ; and their progress must not be impeded by the omission of a single observation that may tend to illustrate the meaning of the author, however useless it may appear to those previously versed in the art or science treated upon.

Perspective is universally acknowledged to be indispensably necessary to those who would draw from nature with accuracy, and therefore claims the earliest attention in a work of this kind, which will contain numerous examples founded upon the simple rules of that useful science, practically applied to those objects which are most commonly chosen as subjects for the

pencil. These rules will be given without demonstration, and may be acted upon with perfect confidence: but if the student be disposed to proceed further, he may turn to the pages referred to in Wood's Lectures on Perspective.^a

Outlines are usually drawn with the black lead pencil, which should be held firmly between the points of the two fore fingers and the thumb, keeping them rather bent; by which mode a greater degree of freedom will be acquired, than can be attained by holding the fingers straight. An experiment of the two methods will prove the truth of the observation. If a strong clear line be required, the pencil must be held with proportional strength, or the line will neither be firm nor clear. Long straight lines parallel to the ground, that is, even with the bottom of the picture, will be best described by the motion of the whole arm from the shoulder, not from the elbow; the hand being supported by the little finger, to preserve an equal pressure upon the paper; and, if requisite, the same degree of strength throughout the whole line.

The representation of buildings whose forms depend upon the square, that is, whose angles or corners are square, being the most simple, will occupy the first part of this treatise.

The example of lines, Plate I, Fig. 1, should be practised till a tolerable facility in drawing them be acquired, before the following examples be attempted, every one of which must be carefully copied in rotation, in order that the principles and practice may proceed together.

Fig. 2 consists of two perpendicular or upright lines, B and E, connected by the lines a b, d e, f g, h l, and m o, which latter lines are drawn *parallel to*, or even with, the ground line, or bottom of the picture, neither inclining upwards nor downwards. This Fig. therefore represents a sort of frame-work, placed upright, and directly opposite to the person employed in drawing it.

Suppose the frame-work, Fig. 2, to turn a little upon a pivot or point at A, it will then represent the same object as it did before, but its appearance will be *different*, because it will be seen in a *different position*; and the farthest line or end E, as in Fig. 3, Pl. I, will appear *shorter* than the nearest end B, although it is in reality *equally long*. If a man at B, Fig. 3, were to walk towards C, in the direction of the line m o, it is evident that he must seem to diminish in proportion as his distance from

^a Published by Messrs. Cadell and Davies, in the Strand; in which the principles, and their application, are fully explained, by means of a mechanical apparatus accompanying the work.

the line B increases: and if he were to continue walking in the same direction, he would at length appear as a mere speck or point, which would take place at the point C; so that, in order to represent the apparent diminution of that part of a regular object which is *farthest* from the spectator, a *point* becomes necessary, towards which lines must be drawn from the extremities of the nearest end of the object, as the lines a b, and m o, are drawn from the top, and bottom, or extremities of the line B, towards C, Fig. 3; the approximation of which lines determines the apparent length of the line E, to be from b to o; or, in other words, the degree to which a line as long as B will seem to have diminished, when placed as far off as the line E.

POINT OF SIGHT.

This point C, towards which a b, d e, f g, h l, and m o, Fig. 3, are drawn, is usually called the *Point of Sight*, and is the point directly opposite to the eye of the spectator, when looking straight forward at a scene or object with intent to draw that scene or object.*

DIMINISHING POINT.

The *Point of Sight* C, is also used in this instance as a *Diminishing Point*; because, if an object, as, for example, a human figure, the height of the perpendicular line B, Fig. 3, were to move in the direction m o, it would, when arrived at E, appear the length of E, and continue *apparently* to diminish, as is shewn by the dotted perpendicular lines contained between the lines a C, and m C, till it reached the Point of Sight C, where it would be reduced to a mere point; but this extreme diminution would take place at an infinite distance from the spectator.

A *Vanishing or Diminishing Point*, therefore, is some point towards which the representation of such *receding* lines, as are in nature parallel to or even with each other, must be drawn. Thus the lines a b, d e, f g, h l, m o, are in reality *parallel* to each other, as in Fig. 2; but in the perspective representation of the same lines in Fig. 3, when one end of the object B is nearer to

* This point was called the *Centre of the Picture* by Dr. Brook Taylor, who wrote upon Perspective about the year 1715, and to whose comprehensive elucidation of the subject, subsequent authors are so much indebted. But as this point but rarely occurs in the *middle* of the paper or picture, the old term, *Point of Sight*, is here adopted, as less liable to confuse the learner.

the eye than the other end E, those lines must be drawn towards one point, as their *Diminishing Point*.^a See Lectures, p. 12, Vanishing Point.

THE HORIZONTAL LINE.

The *Point of Sight* has been described as that point in the picture directly opposite to the eye when looking straight forwards, neither upwards nor downwards. And the *Horizontal Line* (the use of which in drawing views from nature is incalculable) is a line drawn along the paper or picture *parallel to, or even with the bottom* of the picture, and represents the exact height of the spectator's eye, as it regards the scene about to be drawn from nature. For example: if the artist stand upon the ground level with a cottage, with intent to sketch or draw it, his head may not be quite so high as the top of the door, but level with a part of the door a little below the top; his *Horizontal Line*, therefore, must be supposed to pass *straight* along the cottage, through that part of the door which is opposite to, or even with the eye: and the *Horizontal Line*, drawn along the paper or picture upon which this cottage is to be represented, will shew that the same parts of the cottage, along which the *Horizontal Line* passes in *nature*, are to be placed upon the representation of this line in the picture. If the artist were to ascend a bank, in order to draw the cottage, his head would evidently be no longer level with the same part of the cottage door as before, but would be considerably *higher*; therefore this *Horizontal Line* will be *higher*, and probably even with some part of the roof of the cottage, consequently the corresponding *Horizontal Line* drawn upon the paper, will direct him to place the same parts of the cottage upon that line in the picture. Let A, Fig. 5, Plate VII, represent the height of the spectator's eye looking towards the cottage: the ray from the eye at A meets the cottage at C, and consequently the *Horizontal Line* will pass through the point C. But if the eye be raised to B, the ray from B will meet the roof of the cottage at D, and the *Horizontal Line* must now be drawn through D, considerably higher in the picture than the point C. As a further illustration of the subject, suppose a hoop to be held even with or parallel to the ground, and raised exactly as high as the spectator's eye, the hoop will then appear to be a straight line, and must be represented in a picture as a straight line, for it will be in the *Horizontal Line*; nor can its circular

^a The term, *Diminishing Point*, is here preferred to that of *Vanishing Point*, because easier to be comprehended. It is nevertheless to be understood, that the term *Vanishing Point* is the technical term used by all writers upon Perspective.

form, when in that position, be expressed without the aid of light and shadow, as in Pl. VII, Fig. 4. If the hoop be either raised above, or depressed below the height of the spectator's eye, still retaining its parallel position with regard to the ground, its curvilinear form will evidently again be visible, and the open space within the circle be seen through, and it will resume the appearance of a hoop, as above and below the *Horizontal Line* H L, in N° 1, 2, and 3: so that it is upon the *Horizontal Line only*, that all appearance of a curve is lost in that of a line.

The *Horizontal Line*, therefore, when drawn in the picture, marks the *height* of the spectator's eye, looking at an object, or scene with intent to draw it; and is the representation of a line *supposed* to pass along the object or scene exactly the height of the spectator's eye in nature. It also shews that all lines which *recede*, or go from the spectator, appear to *descend* towards the *Horizontal Line*, if they are *above* the eye, like the lines which form the cornices of the ceiling of a lofty room, or the rafters in the roof of a cathedral, or the parapet of the houses in a regular street; and those *receding* lines, which are *below* the eye, as upon the floor or pavement, seem to *rise* or *ascend* towards it.

From what has been said it will be evident that the situation of the *Horizontal Line* upon the paper or picture, must depend upon the height of the spectator, with respect to the scene about to be represented. If the artist be upon ground level with the objects he is about to draw, his *Horizontal Line* will be *low* in the picture; but if he gradually ascend a hill, his *Horizontal Line* must rise with him, and when considerably elevated above his subject, with an extent of country below, then the *Horizontal Line* must be proportionally *high* in the picture, in order to convey the idea of depth beneath.

Thus the *Point of Sight* marks the situation or station of the artist, which must be always *opposite* to it; and the *Horizontal Line* shews the *exact height* of the eye.

For the purpose of drawing the representation of any object from nature, with regard to the rules of Perspective, the *Horizontal Line*, marked by the letters H L, Fig. 6, Pl. I, must first be drawn, by which line the height of the spectator's eye, as he views the object in nature, is expressed upon the paper or picture. Next, the *Point of Sight* C must be fixed, which point shews that the artist stood directly opposite to that point, in order to draw the scene before him. Suppose A and B, Fig. 4, and 5, Pl. I, to form the end and side of a building; A the end nearest the spectator, and B the receding side; the upper and lower lines of which are therefore drawn to the point C as their *diminishing point*, like the upper and lower lines a b, and m o,

in Fig. 3. The alternate divisions in the planes A and B, in Fig. 6, being darkened, may be supposed to represent windows; and it will be perceived, that a regular diminution in the apparent height and width of the windows will take place in the side B, which *recedes* from the eye, although they are in *reality* of equal height and width with those in the end A, nearest to the spectator. In a similar manner the opposite building E, in the same Fig. 6, may be represented. Having completed the ends and sides of the two buildings, the roofs may be finished without difficulty, by drawing the ridges of the roofs, k n, to the same diminishing point C, because the lines of those ridges are in nature *parallel* to the lines a b, and m o, which were drawn to that point.

In order to determine the height and width of chimneys, which are in reality of equal dimensions, lines must be drawn from the extremities of the top of the nearest chimney towards the point of sight C, as, d e, &c.; because, if a line were stretched from the top of one chimney to the top of the other (the chimneys being of equal height), it would describe a line parallel in nature to those lines represented by a b, and m o, which form the top and bottom of the receding side of the house; and would also be parallel in reality to all those which form the tops and bottoms of the windows in the same side B, and thus the width and height of the farthest chimney will be regulated.

From what has already been said, the following Rules are established;^a

1. The *Point of Sight* is always directly opposite to the eye of the spectator.
2. The *Horizontal Line* always represents the exact height of the eye.
3. All *receding lines*, which are in nature parallel to each other, as the top and bottom lines of a house, the top and bottom lines of windows, &c. must always be represented in the picture by drawing them to the *same Diminishing Point*.
4. The *Point of Sight* is always the *Vanishing* or *Diminishing Point* of all lines which recede directly or straight from the spectator; and of all others which are parallel to such lines. Thus the *Point of Sight* C, Fig. 6, Pl. I, is the *Diminishing Point* of D q, which recedes *directly* from the spectator, and of M t, m o, N u, also of a b, k n, d e, &c. &c. all of which are in nature *parallel* to the first mentioned D q.

Fig. 1, Pl. II, is an example of a wall, whose face B is situated like the side B of the house in Fig. 6, Plate I; and in order to represent a wall or side of a house so situated, every row of brick or stone of which the wall is composed must (if ex-

^a These Rules should be learnt by heart.

pressed at all) be drawn towards the same point C with the upper and lower lines of the wall itself. But the lines expressing the nearest end A, as in the end A of the house, Fig. 6, Pl. I, will all be drawn parallel to or even with the bottom of the picture.

Fig. 2 is an example of a row of park pales subject to the same rule, namely, that of vanishing in C the *Point of Sight*. In this example there are parts broken away, but this does not affect the *general* direction of the perspective line, which must invariably continue the same, whatever interruption may occur from the decay of parts of the object to be represented.

The other examples in the same plate have the same Diminishing Point, C the *Point of Sight*, towards which all the receding lines are drawn, and by means of which the apparent diminution of the farthest ends of those objects is expressed.

In order that the principle upon which the foregoing examples depend, namely, that of making the *Point of Sight* C the *Diminishing Point*, be thoroughly understood, it will be advisable to endeavour to draw a simple square object from nature, as a table, a box, tea-chest, or books, arranged for that purpose. We will suppose a table to be the object chosen, and that it is placed in the same position as that at Fig. 3, Pl. II.

The *first* operation is always to draw the *Horizontal Line* (H L) along the picture parallel to or even with the base line, or bottom of the picture. This *Horizontal Line*, as before observed, marks the *height* of the spectator's eye.

The *next* operation is that of marking the *Point of Sight* upon the picture, which point is always directly opposite to the eye, and will here be placed in the middle of the *Horizontal Line* in the picture. The *Horizontal Line*, as before observed, marks the height of the eye above the level of the ground. The table being lower than the eye of the person about to draw it, must be *below* the *Horizontal Line*, which, we have just seen, represents the exact height of the eye; it must therefore be placed *below* the *Horizontal Line* in the picture; and the distance at which it is to be placed below it, must depend upon the scale upon which the object be begun. For example: if the space between the *Horizontal Line* and the top of the object in nature be equal to one half of the height of the object itself, then the same proportion should be observed in the picture, which may be thus performed; hold a pencil or ruler parallel with the ground, and opposite to the eye, and equally high with it; the pencil or ruler will then form the *Horizontal Line*, which we will suppose marked by the letters H L upon the paper at Fig. 6, Pl. II. The distance between the top of the table and the *Horizontal Line* being determined to be about one half of the height of the object, the table must be began *farther* from, or *nearer* to, the *Horizontal Line*, in proportion as it is intended to be drawn

upon a *larger* or *smaller* scale. If the height of the table be equal to the length of the line A, which may be called one of its legs, then, as the space between the top of the table and the Horizontal line is to be one half of the height of the table, there must be a corresponding space equal to one half of the whole line or leg A, between the Horizontal Line and the top of the line A, as in the example, Fig. 6, Pl. II. But if it is intended to be represented upon a smaller scale, as taking the line B for its height; then one half of the line B, being much shorter than one half of the line A, the table will be begun *nearer* to the Horizontal Line, because represented upon a *smaller* scale than that at A. The same rule for proportioning objects, as they regard the Horizontal Line, should always be attended to.

In the example, Fig. 3, Pl. II, now recommended for imitation, the distance between the Horizontal Line and the surface of the table in nature is equal to the height of the table, as nearly as could be ascertained by the method just recommended. The leg D E being chosen as the scale of height for the table, the distance C O, which is equal to the length of the leg D E, is that at which the nearest line of the surface of the table is to be drawn *below* the Horizontal Line in the picture. Draw the two lines, D O A, which represent the edge of the surface of the table, and give them a length proportional to that which the real edge of the table bears to its height. In this instance the table is longer than it is high, and therefore D O A must be longer than D E. Complete the two nearest legs, D E and A B. Since the lines which form the sides of the table recede *directly* from the spectator, who stands opposite to the Point of Sight C, the lines D G and A F, which represent those sides, must be drawn towards the Point of Sight C, as their Diminishing Point, which is shewn in the example. Draw the line G F, and from the angles G and F draw the legs G I and F k, till they meet lines drawn from the feet of the nearest legs B and E to C, the Diminishing Point, and the table is completed. Great caution is necessary, in order to avoid exaggerating those parts of objects which are fore-shortened, since by so doing a disagreeable, and sometimes a distorted appearance is produced.

The readiest means of avoiding exaggerating fore-shortened portions of objects is to hold a card or stiff paper upright before the eye, and in this instance making the top of it, when so held, seem to touch, or agree with any part of the furthest edge of the table G F in nature, as f, for example. The edge of the card will then seem to run down in the direction of the dotted line f m, and by making a mark upon it with pencil, where it passes over the nearest edge of the surface of the table D O A at r, and another mark when it appears even with B, the bottom of the leg A B, as at m; it will be easy to compare the proportions

occupied with the apparent width of the surface from f to r , as it relates to that occupied by the height of the table from r to m ; it here proves to be about one fifth part of the whole height, and therefore the distance at which you would place the line $G F$ from $D O A$ will be about one fifth of the height of the table. The caution here recommended is peculiarly necessary, from the error to which a knowledge of the *real* proportion occasions in our estimation of the *apparent* proportion of an object. It must always be recollected that it is the business of the painter to represent the *appearance*, and not the *reality*.

The table being thus finished, a square box, as H , may be placed upon it, and represented by drawing the receding lines of the sides to the same Diminishing Point, C , the Point of Sight. Any other object, shaped like the table, may be placed on one side of it in the room, as at Fig. 4, Pl. II, and drawn by the same rules as those just described. The square box S may also be placed upon it: and because this object stands on the right hand of the artist, whose station is always opposite to the Point of Sight, the side R is seen, and also the end S , of the box, which is represented by the receding lines inclining *inwards* in their progress towards their Diminishing Point, C the Point of Sight. The same practice will produce the representation of the Sofa, Fig. 5, and the same observations be equally applicable. The Figs. 3, 4, and 5, Pl. II, should be immediately and carefully imitated from objects that resemble them in nature.

The foregoing mode of practice is the more strongly recommended as being an *immediate* introduction to the drawing of buildings from nature, and ought not to be passed over without due attention; but when the mind is sufficiently impressed with the principle by means of which the operation is performed, then the examples in Plate III. may be resorted to.

PLATE III.

The examples contained in this and the succeeding elementary Plates are chiefly taken from buildings constructed of wood, which are preferred, because they furnish a greater number of leading lines than those composed of other materials, and naturally succeed the figures in the preceding plates.

The end A of the building, Pl. III, Fig. 1, is situated like the end A in Pl. I, Fig. 6, and all the lines of the boards are drawn straight along the paper, or parallel to the bottom line of the picture; but those in the receding side B of the same build-

ing are all drawn towards the Point of Sight C, as their Diminishing Point. Thus the ridge of the roof, the lines of the tiles in the roof, the lines of the boards in the side B, all tend towards the same point C. By comparing this figure with Fig. 6, Pl. I, the leading lines will prove similar, and the operation exactly the same. Fig. 1 stands on the left hand,* but Fig. 2, Pl. III, represents a building on the right hand, which, although it consists of more parts, requires no additional Diminishing Point; but, as the ends and sides are *respectively parallel* to those of Fig. 1, the lines of which the sides are composed must tend towards the *same point* C in the Horizontal Line, by Rule 3, page 6.

PLATE IV.

The receding lines of the two examples in this Plate have the Point of Sight for their Diminishing Point like those in the preceding Plates; but being composed of a still greater number of lines, are more difficult to copy. In Fig. 1 there are four steps ascending to a door in the side of the building: the longer lines, forming the fronts of which, because they recede from the eye, and are parallel to the receding lines in the side of the building to which the steps ascend, must be drawn towards the same point, namely, the Point of Sight, as their Diminishing Point. But the lines which form the end of the steps *nearest* the spectator, and join to the wall of the building, must be drawn straight along, and even with the bottom of the picture, because they are parallel to similar lines in the nearest end of the building.

PLATES V. AND VI.

Are repetitions of the same rule, namely, that of making the Point of Sight the Diminishing Point of all the receding lines. (See Rule 4.)

The foregoing examples having been studied, till a tolerable facility in drawing the different lines of which they are composed be acquired, and the use of the Point of Sight and Horizontal Line understood, subjects from nature, which resemble

* Whenever the term, left hand, or right hand, is used to signify the situation of an object, it must always be understood to refer to the spectator, whose station is opposite to the Point of Sight. It therefore means on the right or left of the Point of Sight.

them in their general forms and arrangement of parts, should be selected for the first efforts *out of doors*, beginning with the most simple, and even formal objects, and proceeding by degrees to the more picturesque and complicated. A country church generally proves a favourable study for the pencil. Cottages, with their common accompaniments of a garden paling, &c. are advantageous practice. A village street, when the pupil feels sufficiently instructed, will make a good study. But in all these cases the position of the person about to draw them must be so chosen, as that the sides of the object or objects, if there be more than one in the picture, may recede *directly* from him, or be *parallel* to a line that lies in that direction, otherwise the Point of Sight will not be the Vanishing Point. For example, the person about to draw should place himself, as at D, Fig. 6, Pl. I, looking towards C, thus making that point the *Point of Sight* (see Rule 1), consequently the line drawn from the draughtsman to that point will be parallel to the receding sides of the buildings, and they will all diminish towards the same point, by Rule 3.

In copying the foregoing examples, fidelity in the direction of the lines is the first object; attention must then be paid to the different degrees of strength and thickness of the several lines; the same variety being necessary in drawing similar objects from nature, or the sketch will be both insipid and spiritless, although it may possess the primary recommendation of precision.

Having sufficiently exercised the first leading rule, namely, when the *Point of Sight* is the *only* Diminishing Point, we now proceed to the next stage, in which Diminishing Points will be found in every part of the Horizontal Line. In the first case, the draughtsman at D, Fig. 6, Pl. VII, stands facing or opposite to C, and looks in the direction D C, in order to draw the building A, as if a corresponding object at B formed the other half of the picture; in the case *now* about to be considered, he looks in the direction D E, more opposite to the angle or corner of the building A, and consequently the corners d and b, being farther removed from the corner E, must be described by receding lines, and in a real building those angles of the house must appear shorter or smaller than the corner E, which is nearest to D, the draughtsman's station. From hence it is evident, that two Diminishing Points must be necessary, one for the side E d, and the other for the side E b; and lines must be drawn from the top and

bottom of the perpendicular line, or upright at E, which forms the nearest corner of the building, towards the respective Diminishing Points, which has already been shewn in the receding lines of the preceding plates, and explained in Fig. 3, Pl. I.

Let it be required to draw the representation of any flat, square object, as a thin board, for example, placed upon a table, or upon the ground, at a little distance, with one of the corners nearer to the spectator than either of the others; let Fig. 2, Pl. VII, be the object, which being placed upon a table, or the ground, will be lower than the eye of the spectator, and consequently *below* the Horizontal Line. In order to represent this object, *first* draw the *Horizontal Line* upon the picture, *then* mark the *Point of Sight* upon the Horizontal Line, which expresses that point directly opposite to the eye in nature; next observe attentively how much the two lines A B and A D appear to *rise* from the nearest corner A, and give them the same inclination *upwards* in the picture as nearly as possible. That these lines must seem to *rise* is evident by the description of the Horizontal Line, page 5 of this treatise, where it is taught that all *receding* lines, which are *below* the height of the eye, or Horizontal Line, in nature, must appear to *rise* or *ascend* to it in the picture. The degree with which these lines seem to ascend may be determined with tolerable accuracy, by holding a pencil or ruler perfectly parallel to the ground, and in such a manner that, looking over it, the upper edge of the pencil or ruler may seem to *coincide* with, or *touch* the nearest angle A of the object, as the dotted line really touches the angle A in the diagram, Fig. 2, Pl. VII. Having drawn the lines A B and A D, continue A B till it reaches the Horizontal Line, by laying a ruler along it, and where it meets the Horizontal Line is the Diminishing Point of A B. Continue A D in the same manner to the Horizontal Line, and the Diminishing Point of A D is found by a similar process. The other two sides of the square may then be represented with certainty, by drawing from the corner B to x, the Diminishing Point of A D, and from D to b, the Diminishing Point of A B; and the two lines will intersect at E, and form the fourth corner of the Perspective square, A B E D. The side of the square B E is represented by a line drawn towards x, the Diminishing Point of A D, because that side of the square is in reality *parallel* to the side A D, and the side D E diminishes towards the same point as A B for the same reason.

Thus we perceive that the square viewed upon the angle must have *two* Vanishing Points, and thus we are provided with the means of representing any right-angled object; that is, any object whose corners are square, perspectively, when either a mere surface or a solid body.

For suppose Fig. 2, already drawn, to be the form or plan of the square building, Fig. 3, Pl. VII, the Diminishing Points of the lines A B and A D of the bottom of the building will also serve for the upper lines of the same sides of the building; for the upper line a d, being in nature parallel to the lower line A D of the same side of the building, must be drawn to the same Diminishing Point, by Rule 3, page 6; and a b must be drawn to the Diminishing Point of A B for the same reason. Other parts may easily be added to the building, as is shewn by the outline of the porch on the side A B, Fig. 3; for since the lines of which it is formed are respectively parallel to those of the body of the building, as f g to A D, and f k to A B, they must be drawn to the same Vanishing Point, by Rule 3; or see Wood's Lectures on Perspective, page 30, Rule 2.

The addition of more parts of a building rarely increases the *real*, although it may the *apparent* difficulty of the representation; for those additional parts, having their sides for the most part respectively *parallel* to the sides of the *body* of the building, as illustrated by the outline of the porch, Fig. 3, must have the same Diminishing Point as their respective parallels. Thus the interior of a building, composed of a great variety of parts, may require only *two* Diminishing Points; and the mind accustomed to consider the parallelism of the respective lines, of which an object is composed, however complicated it may seem, immediately unravels the apparent intricacy, and instantly perceives the method to be pursued in the representation upon paper or canvas.

The use of the *two* Diminishing Points may be advantageously illustrated by placing a tea-chest upon a table with one angle, or corner, *nearer* to the spectator than either of the others, like the house, Fig. 3. This may be called the *body* of the building. Its parts may then be increased by building books against its sides, taking care to preserve the parallelism of the respective parts: these additional parts may be still further increased at pleasure, and a few experiments, from objects of this kind, will prove an excellent prelude to future efforts out of doors.

Having paid due attention to the preceding directions, the pupil may proceed to copy the examples contained in the succeeding plates, which are arranged with regard to their progressive difficulty.

It must be observed, that the two subjects contained in the four following Plates do not form *one* picture, but *two* distinct pictures, each having its appropriate Point of Sight.

PLATE VIII.

Fig. 1, Plate VIII, is the representation of a Church, in which the *Point of Sight C* falls near the middle of it: the artist of course stood *opposite* to that point, or part of the building, when drawing the object from nature. The two *Diminishing Points* are at different distances from the Point of Sight C: that towards which the receding lines of the sides of the building marked A are drawn, as, a b, h k, f g, and their *parallels*, the ridges of the roofs, &c. is situated on the left hand, considerably beyond the margin of the picture; a slip of paper may therefore be joined to the drawing, in order to receive it. But the sides B and their parallels diminish at the point marked x upon the end of the Horizontal Line, on the right hand of the object. To these two points, therefore, all the receding lines must be drawn.

The Church, Fig. 2, is treated in a similar manner. The two Diminishing Points (as is always the case) are *one* on one side of the Point of Sight, and the *other* on the other side. All the receding lines of the sides of the building, marked with the letter D, as, l m, n p, and their parallels, wherever they may be found, must diminish towards the point on the *left*; but all the receding lines in the sides F, as l p, n f, the ridge of the roof t v, &c. &c. and their parallels, must be drawn to the Diminishing Point on the *right* hand, as is seen by the dotted lines. The tops of several of the windows in these examples are not *flat* but *arched*; and here an attention to the rule so frequently dwelt upon, namely, that *the perspective representation of all lines parallel to each other in nature, must have the same Vanishing Point in the picture*, is highly necessary. Thus if the bottoms of the two curves, which form the arch over the window in the end of the transept D, Fig. 2, were joined by a line, as from 1 to 2, that line would evidently be parallel *in nature* to the line at the bottom of the same plane, l m, and consequently must be directed towards the same Diminishing Point: therefore, although there be no line in reality, care must be taken so to place the two points 1 and 2, as that, if a line did really join these parts, its direction would be towards the Diminishing Point of l m, n p, &c. The same remark may be made for the parts where the bottom of the roof joins to the main body of the building, as at w x, where, although a line connecting the two points does not actually exist, yet the farthest end of the bottom of the roof x must be so placed with respect to the nearest end w, that a ruler laid from one to the other will be directed towards the same Diminishing Point, as 1, 2, l m, &c. &c. because *parallel* to those lines in nature.

PLATE IX.

Fig. 1 represents a Cottage: the Diminishing Point of the receding lines in the side A, and its parallels, is at x on the right hand of the picture, and that of the receding lines in the plane B, and its parallels, will be found at a distance far on the left of the Point of Sight C. From what has already been said, no further directions can be necessary for this building.

Fig. 2, Pl. IX. is the representation of a Farm House. The Diminishing Points of the Planes A and B, and their parallels, are on either side of the Point of Sight C, as usual; and the rails are drawn towards the same points, because they are in nature placed in lines parallel to the respective sides of the building.

PLATES X. AND XI.

The buildings in these plates are more difficult to copy than the preceding, but require no farther directions as to the principle by which they are represented, the two Diminishing Points for the respective sides of the building being used exactly as in the examples already described.

PLATE XII.

Represents an old house at Weobley, in Herefordshire. In this example the Diminishing Points are at a considerable distance on either side of the Point of Sight C.

PLATE XIII.

Is a view of Fisherman's Gate at Sandwich. This example contains a flight of steps, which requires particular directions.

Let A be the side of a building, Plate VII, Fig. 7; E a door situated high above the ground. First draw the perpendicular line a b, from the bottom of the door to the ground, which gives b for the point upon the ground, directly under the

part of the door. From M (which is the Diminishing Point of the lines forming the top and bottom of the side B and their parallels) lay a ruler; and draw from M through b towards d, and continue it at pleasure. This line will form the bottom of the solid mass of the steps D. Draw d e to the same Diminishing Point R as the receding lines of the side of the building A, and it will give the base of the first step L. Raise the perpendiculars d f, e h, and by drawing from f to R, the Diminishing Point of d e, till it cut e h in b, the face of the first step L will be obtained. Through M, which is the Diminishing Point of the receding lines in the side of the house B, and of the side of the steps D, draw the perpendicular M N; and if the ascent of the steps be steep, assume a point at a considerable height in the line M N, which call the Diminishing Point of the *ascent* of the steps; but if the ascent be more gradual, take the point N lower down. Draw from N through a, till it meet the line b d, which let it do at d; then will d a, be the degree of ascent of the steps. Having completed the face of the first step L as directed, draw the line f k towards M, its Diminishing Point, till it meets the line d a at k; draw h n towards the same Diminishing Point M, and by drawing k n towards R, the Diminishing Point of d e, the intersection of the two lines k n and h n at n, will give the upper surface f h n k, of the first step L. From the point f draw f N to the same Diminishing Point N as the line d a. From h, the other extremity of the surface of the step, draw to the same point N, by which the proportional *heights* of the steps will be regulated, as are their *widths* by the lines d N, e N. From k and n raise perpendiculars, till they meet f N in p, and h N in o; draw p o towards R, the Diminishing Point of d e, and the face of the second step is completed. Draw p q towards M, till it meets d N in q, and o r towards the same Diminishing Point M till it meets e N in r; draw q r towards R, the Diminishing Point of d e, and the upper surface of the second step is completed. In like manner proceed with all the other steps. In order to draw the hand-rail perspectively, raise the pillars e S, and d S, and draw the lines S T towards the Diminishing Point of the ascent of the steps, and S T gives the representation of the hand-rails as required. See Wood's Lectures, pages 66 and 75.

DISTANCE OF THE PICTURE.

In order that the instruction contained in the preceding pages may be successfully applied to practice, in drawing Views from Nature, it will be necessary to give some directions by which the pupil may be enabled to determine the distance at

which he is to place himself from the object of his intended picture, or from the *nearest* object in the view (if a general scene be the subject of his pencil), for, upon a due attention to this circumstance, called *The Distance of the Picture*, depends in a great degree the effect of the drawing. A small frame made of tin, or cut out of a large card or pasteboard, will be of great use. Suppose a b d e, Pl. VII, Fig. 1, to be the frame; make holes at h and l, about *one third* of the height of the picture from the bottom, which is the part of the picture usually chosen for the height of the Horizontal Line, when the artist is neither situated high nor remarkably low with regard to the scene he is about to represent. See page 5, and Wood's Lectures, page 15. Through these holes pass a piece of bobbin or thin string, and tie it at the other end, allowing sufficient length to hang about the neck, and when at a loss to choose a proper distance, for the purpose of drawing the representation of the intended scene from nature, raise the frame, holding it *upright* and *opposite* to the eye in the position of a *pane of glass* in a window, and at a distance from the eye equal to the *greatest* length of the frame, which distance may be regulated by the length of the string.* The scene beyond may then be viewed through it, and if it make an agreeable picture within the frame, the representation upon paper, if drawn with fidelity, will form a pleasing picture; for the drawing upon the paper or canvas should be exactly similar to the real scene, as viewed through the frame. As a farther illustration of the use of this instrument, suppose a large building, as a Cathedral, to be the subject; if the draughtsman be situated too near so large an object, the representation will not convey a good idea of the original, although faithfully drawn, according to the distance at which he stood. In order to correct the defect arising from an ill-chosen distance, hold up the frame, as before directed, keeping it opposite to the eye, and always *upright*: it will then prove impossible to see the whole of the Cathedral within the frame, and it becomes necessary to retreat to a greater distance, until the whole of the building occupy such a portion of the space within it, accompanied by some of the surrounding objects, as may produce an agreeable picture. Another advantage in its use is, that it prevents the introduction of any thing, which, by being *too near* the eye, would, however faithfully drawn, occupy so *large* a space in the picture, as to appear *preposterous*, for no more should be introduced in the picture than can be seen through the frame. Again, this contrivance will enable the beginner to decide with tolerable accuracy upon the comparative proportions

* The thread which represents the Horizontal Line should be held even with the eye, unless the spectator be upon an eminence, when the Horizontal Line will be proportionally higher in the picture.

of objects in the same picture, and also of the comparative widths of the respective sides of the same building; for we are liable to great deception in the *appearance*, from a knowledge of the *real* proportions of regular objects, as was observed, page 9. Suppose, for instance, the side of a regular street formed of twenty houses; it is evident that the length of all the houses in the row must very much exceed that of the width of the end house next the spectator; nevertheless they may be viewed from such a situation, as that the whole length of the twenty houses may occupy even less space *in the picture* than the width of the end alone: as for example; the side B of the house, Fig. 6, Pl. I, although in reality equally wide as the end A, occupies a much smaller space in the representation; as will appear by measuring the distance between the lines a m, and b o, the side; and comparing it with the distance between a m, and n p, the end; and the representation of the side will prove to occupy upon paper less than one third of that of the end, although it conveys an idea of equal width. From what has been said, we find that the term, *Distance of the Picture*, signifies not only the distance at which the frame, or *imaginary picture*, is held from the eye, but that it also refers to the distance from the object about to be represented upon the paper or canvas.

The remaining Plates are additional examples of the rules taught in the foregoing pages, and which should be carefully copied and well understood, before the second part of this treatise is undertaken; in which appearances of the circle in different positions will be considered, and applied to circular buildings, and to those formed of curves in general, and the system to be pursued in the representation of the various combinations of buildings, as they may occur in nature, will be explained, with a series of Plates illustrative of the subjects.

Fig 1



Fig 2

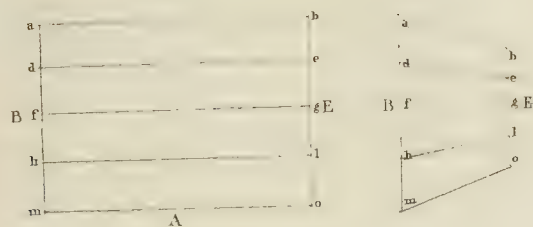


Fig 3

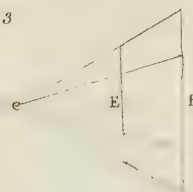


Fig 4

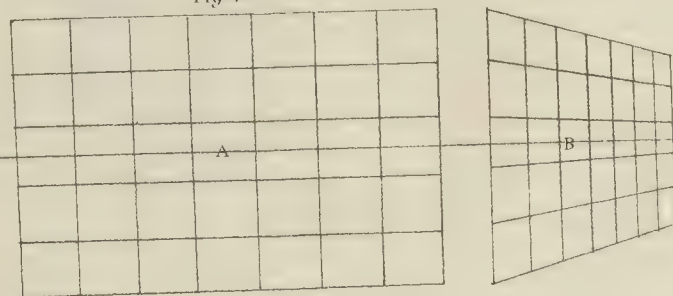


Fig 5



Fig 7



Fig 6

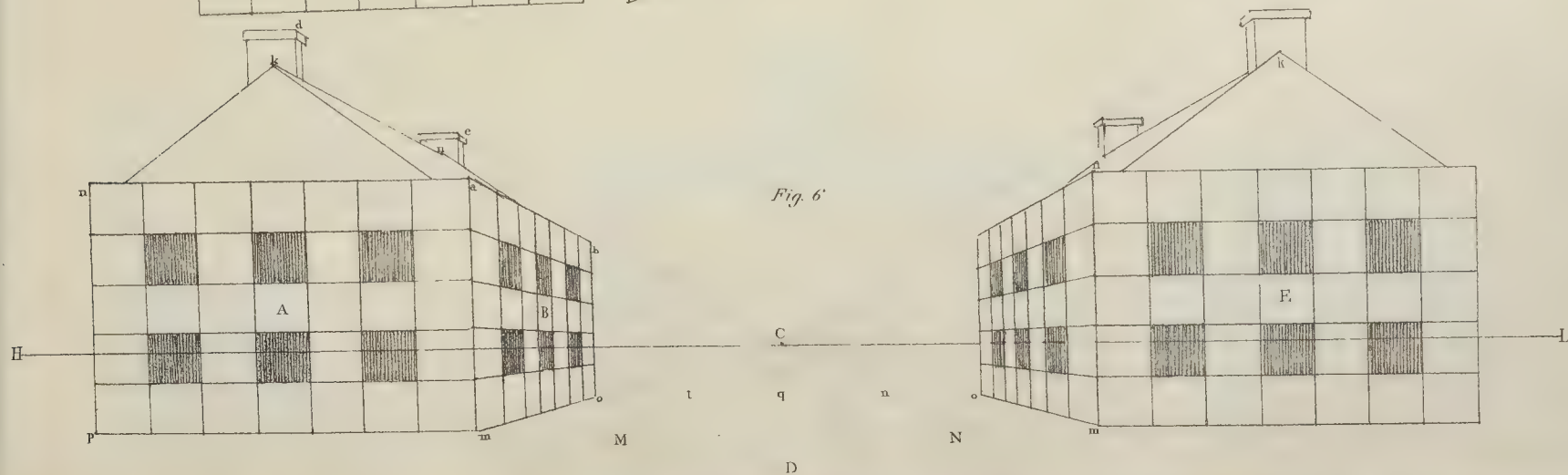




Fig 1

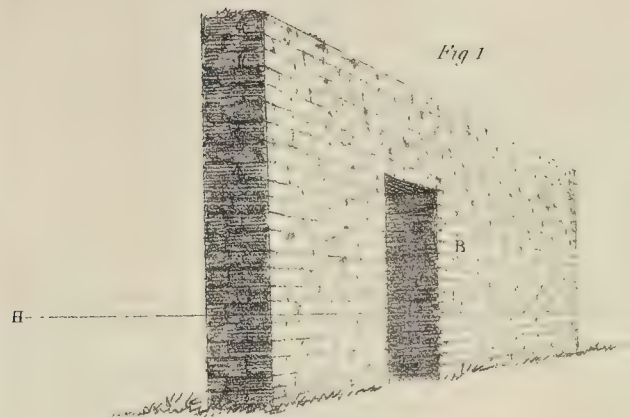


Fig 2

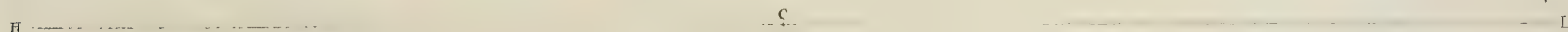
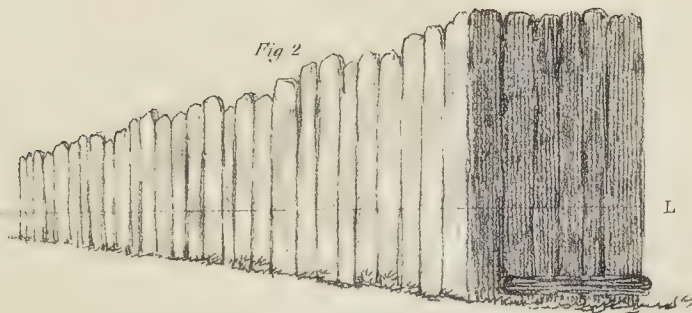


Fig 3

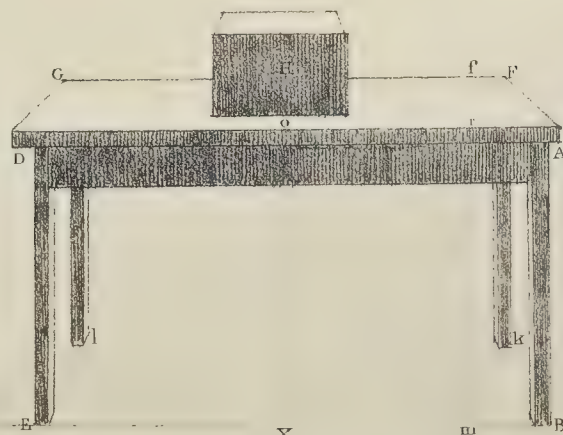


Fig 6

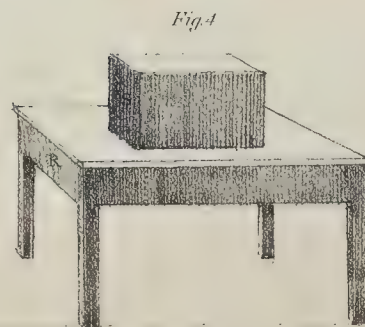
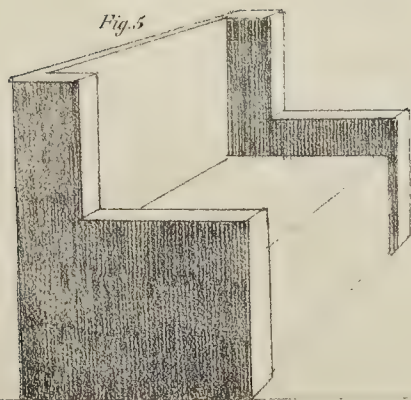
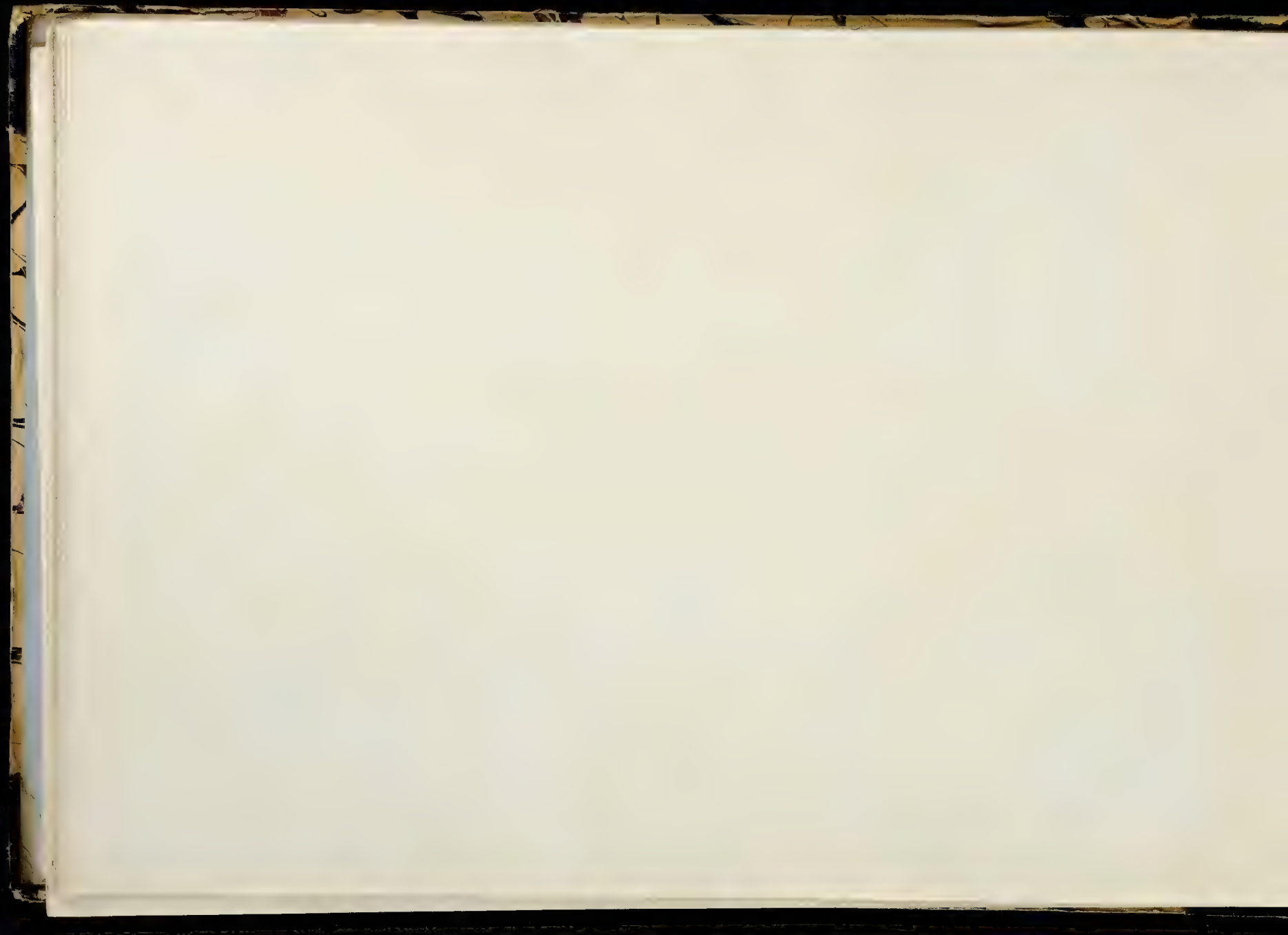
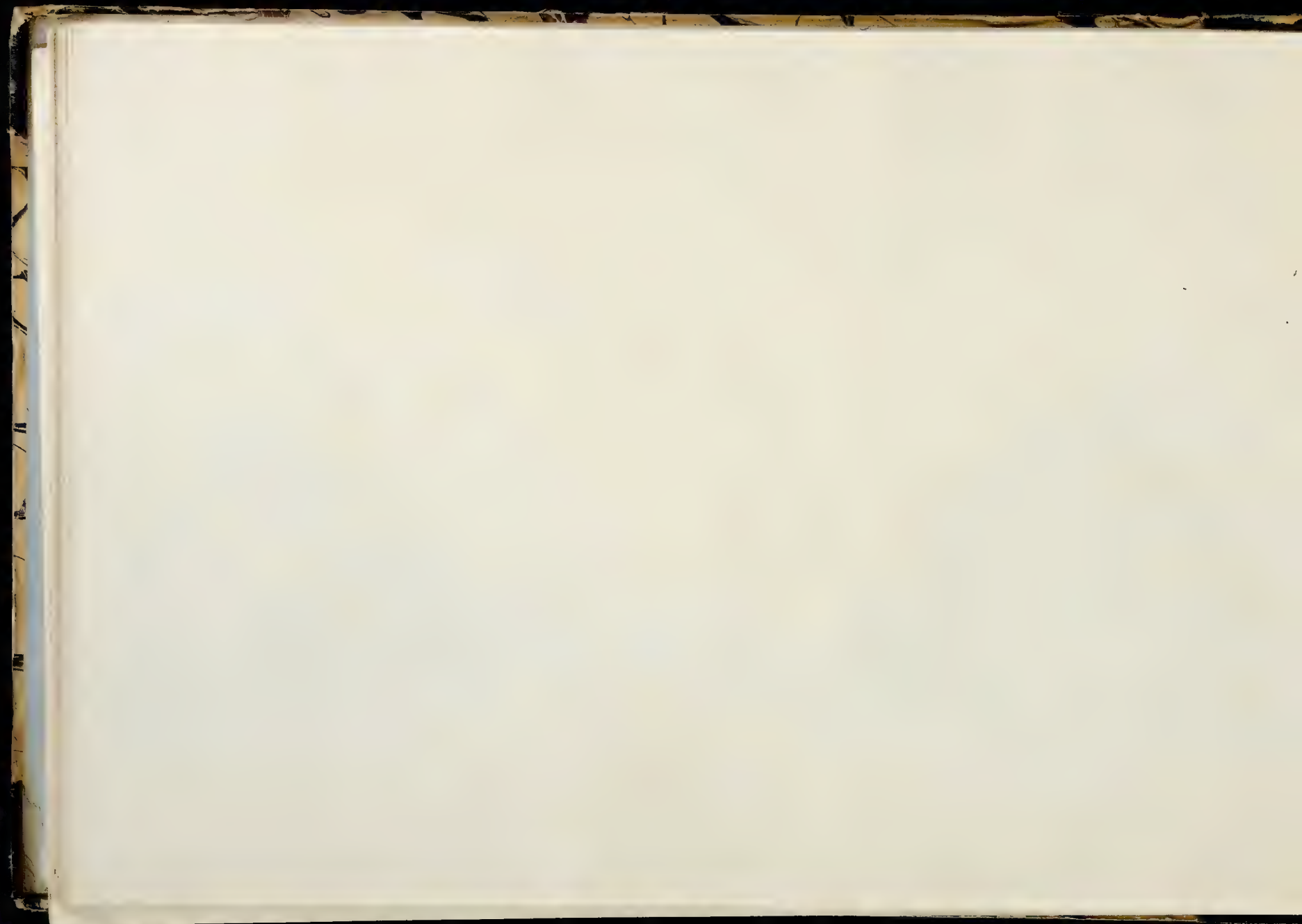


Fig 5

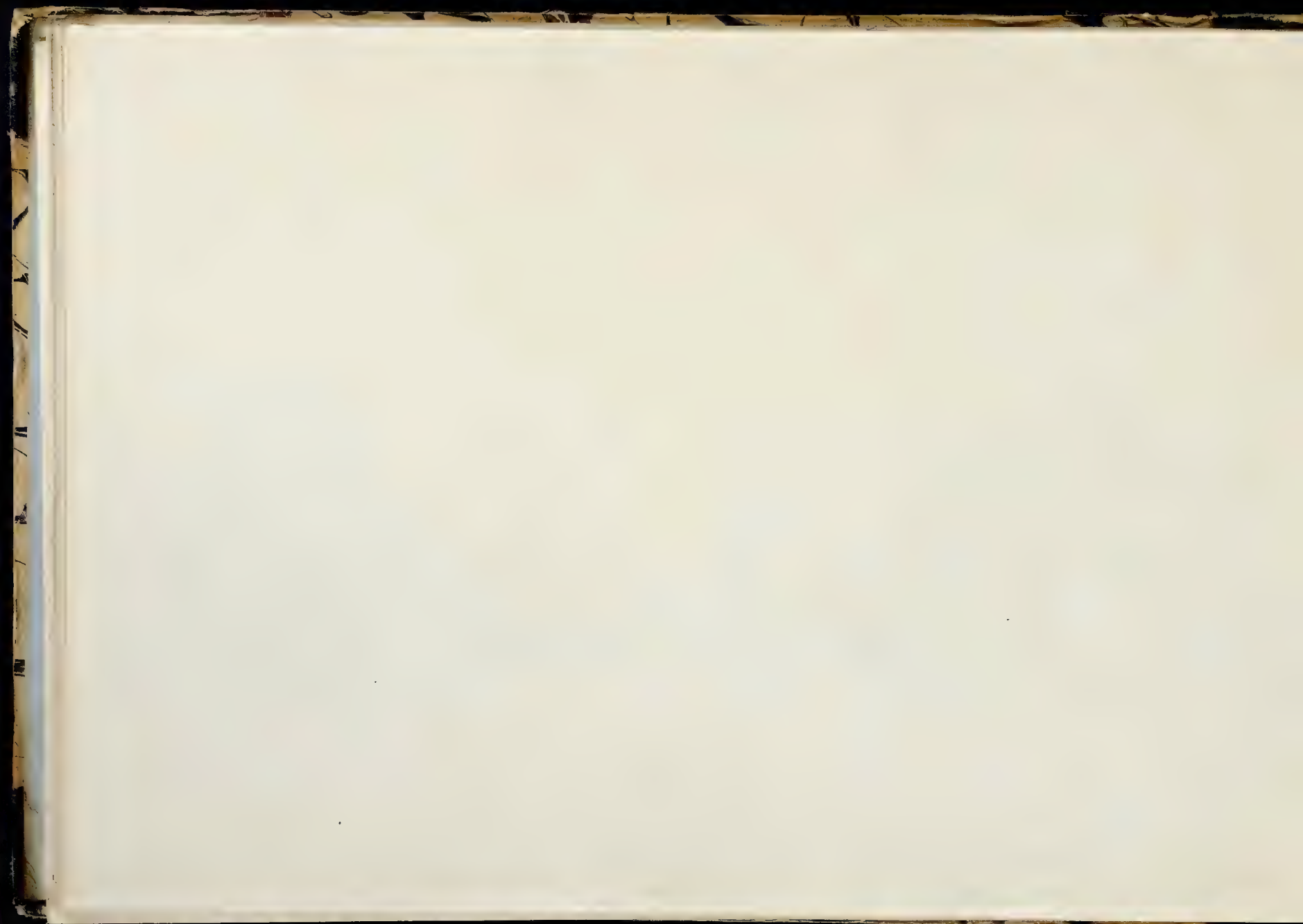




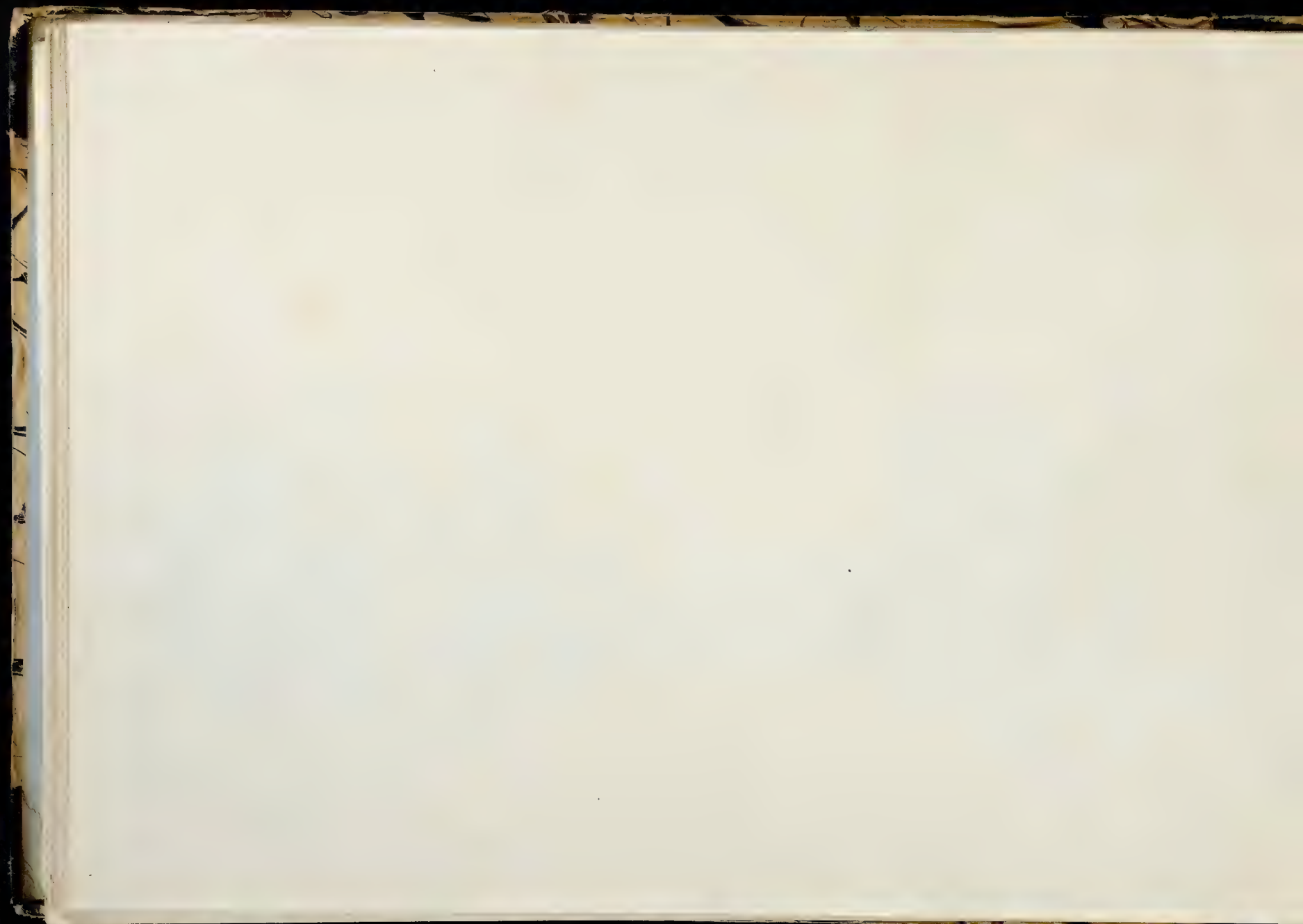




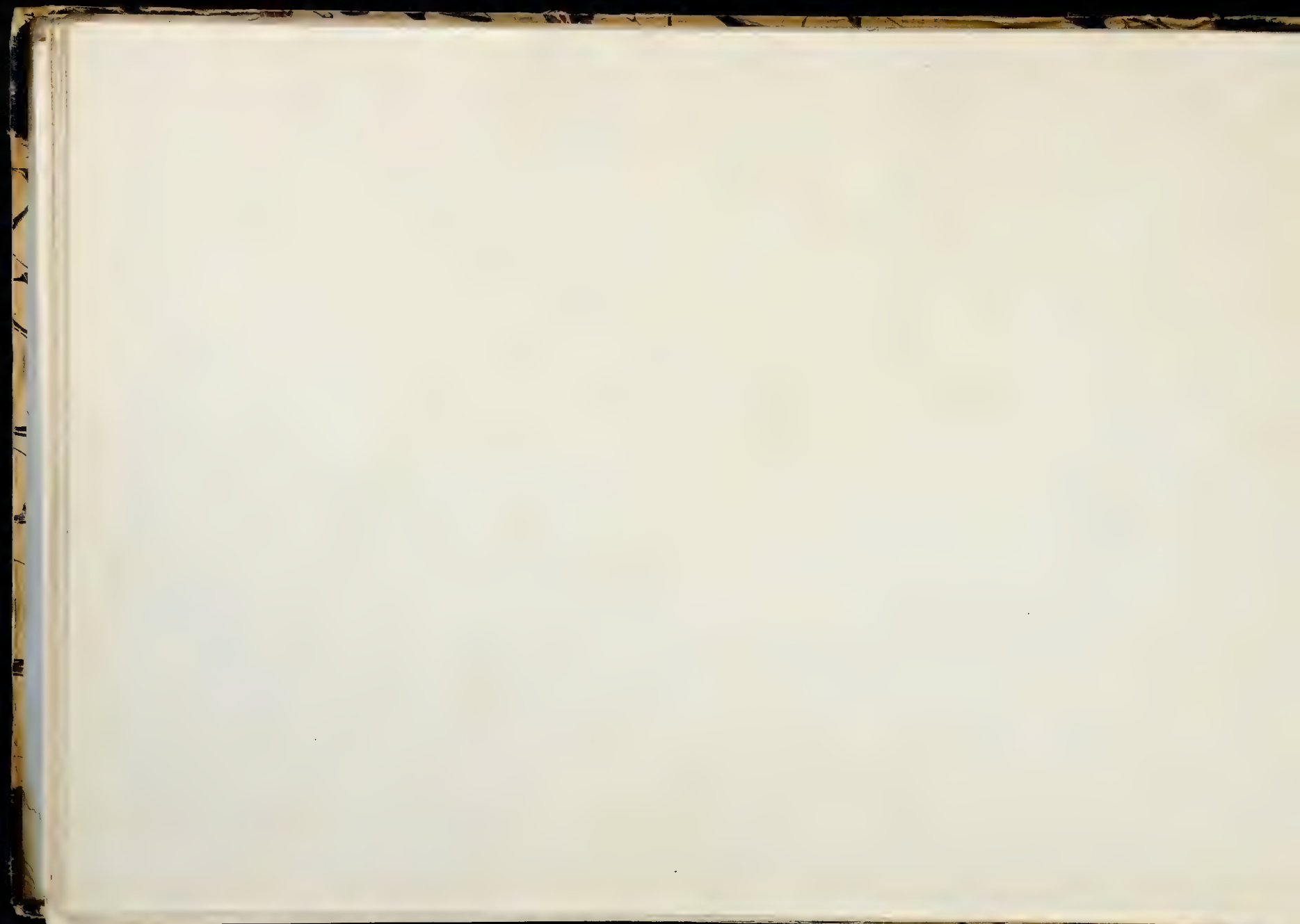












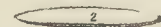
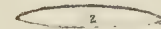
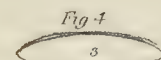
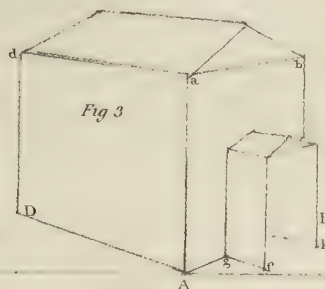
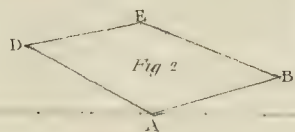
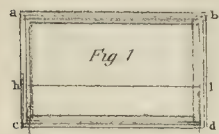


Fig 5

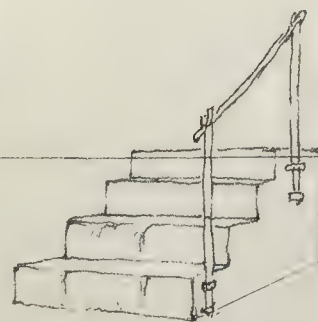
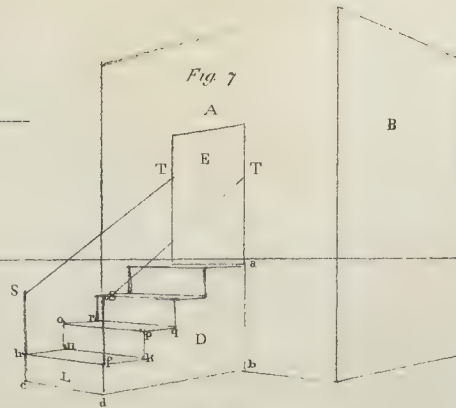
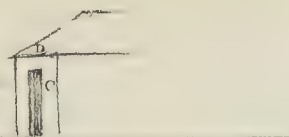
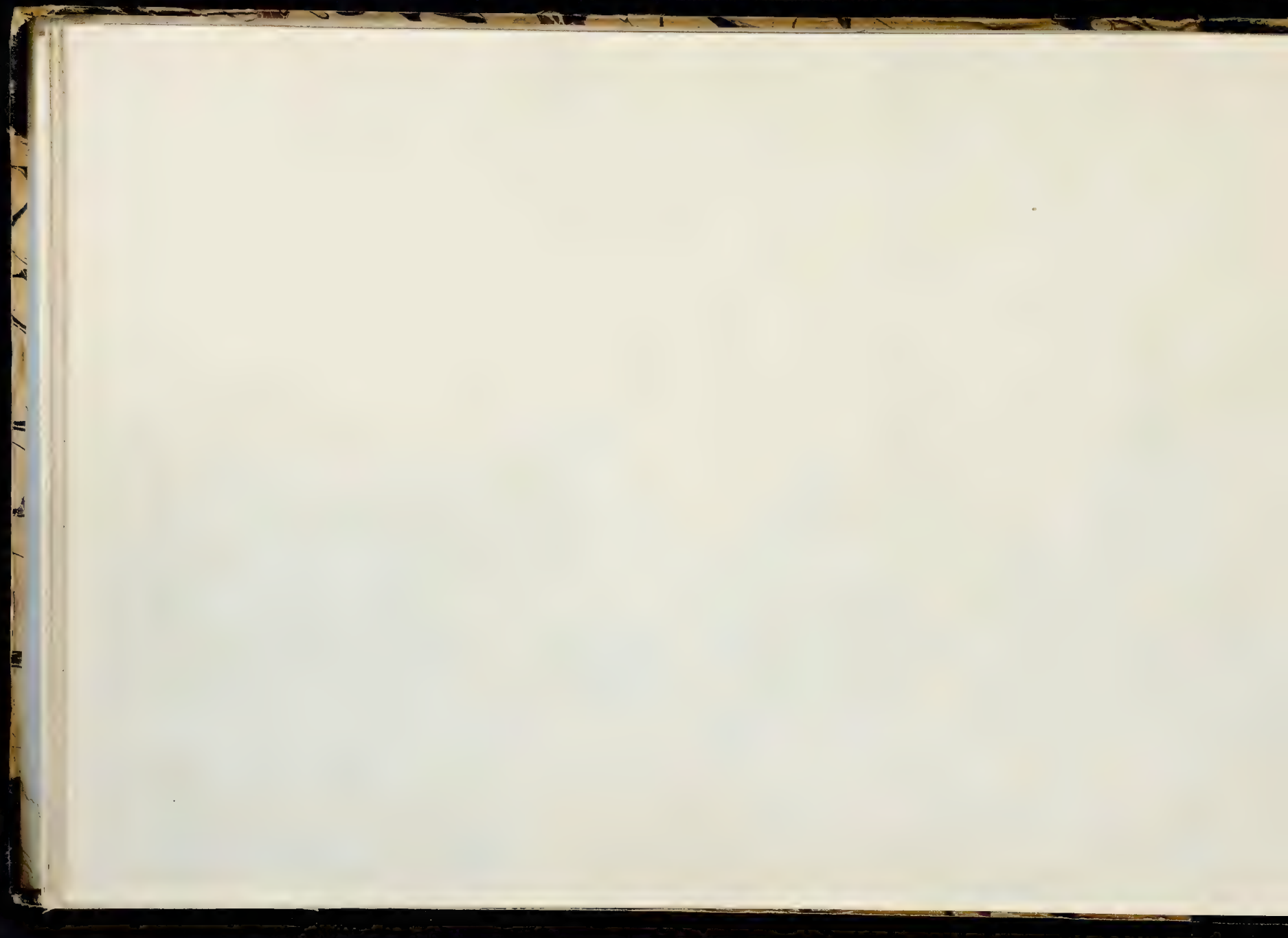


Fig 6

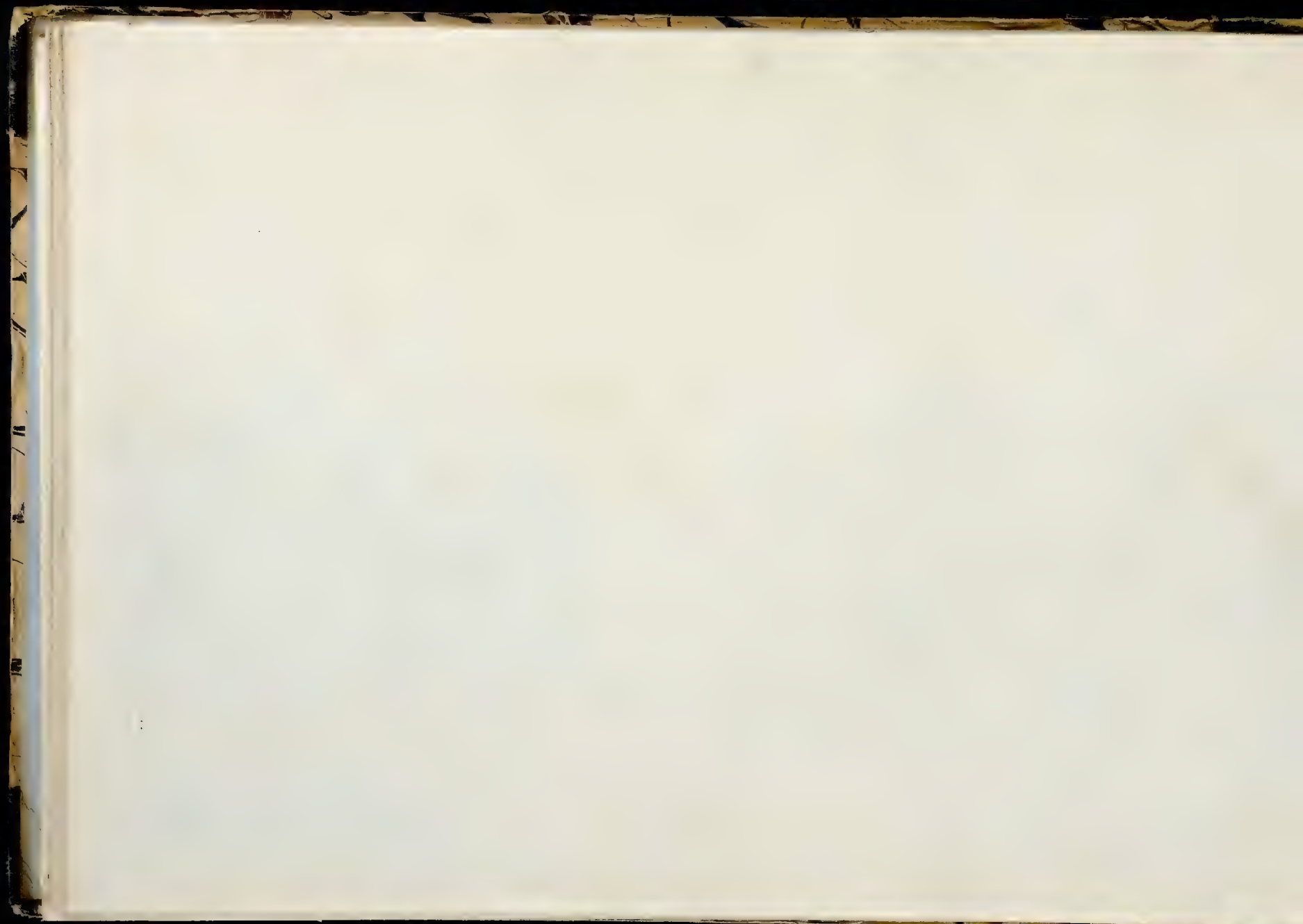




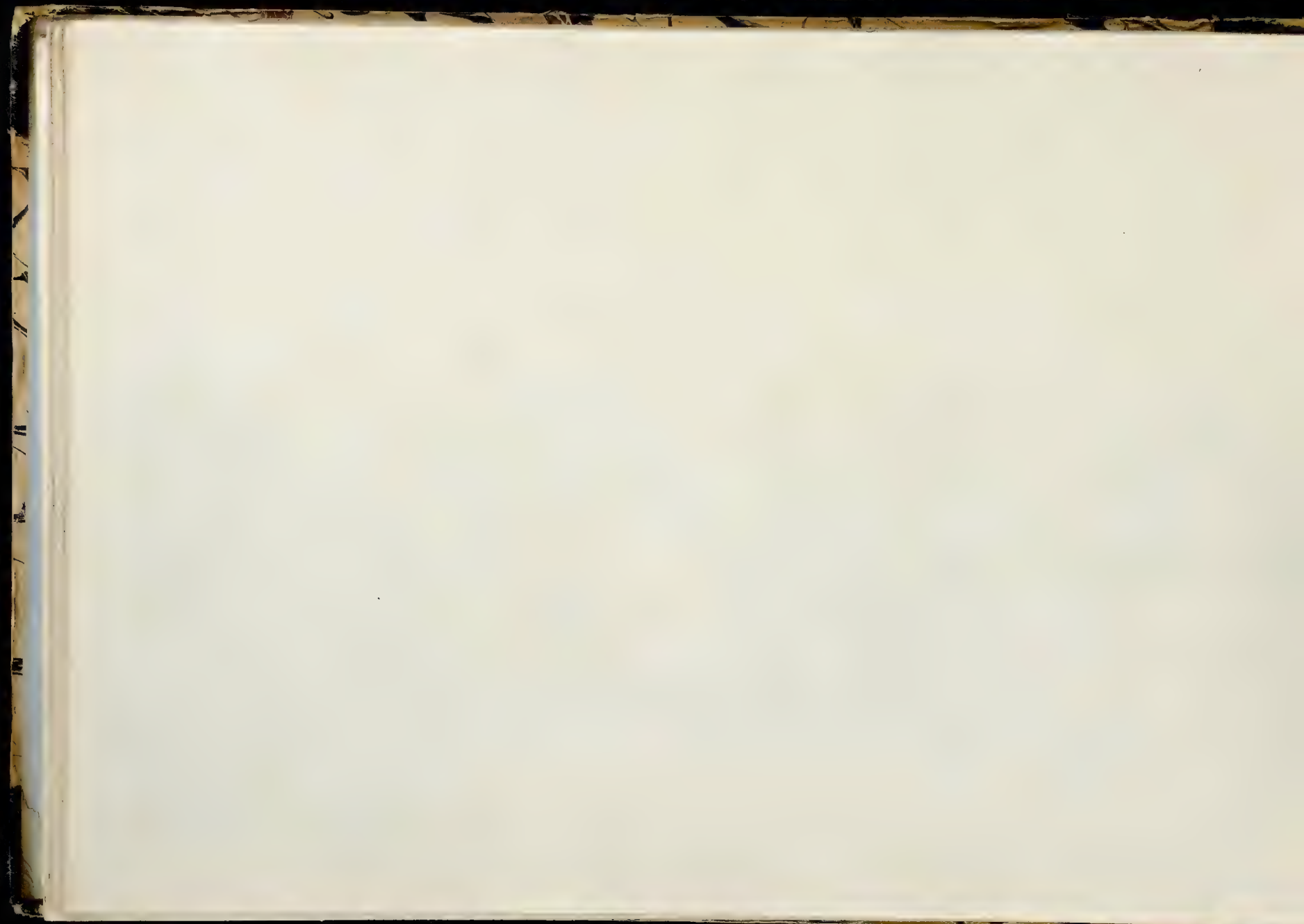




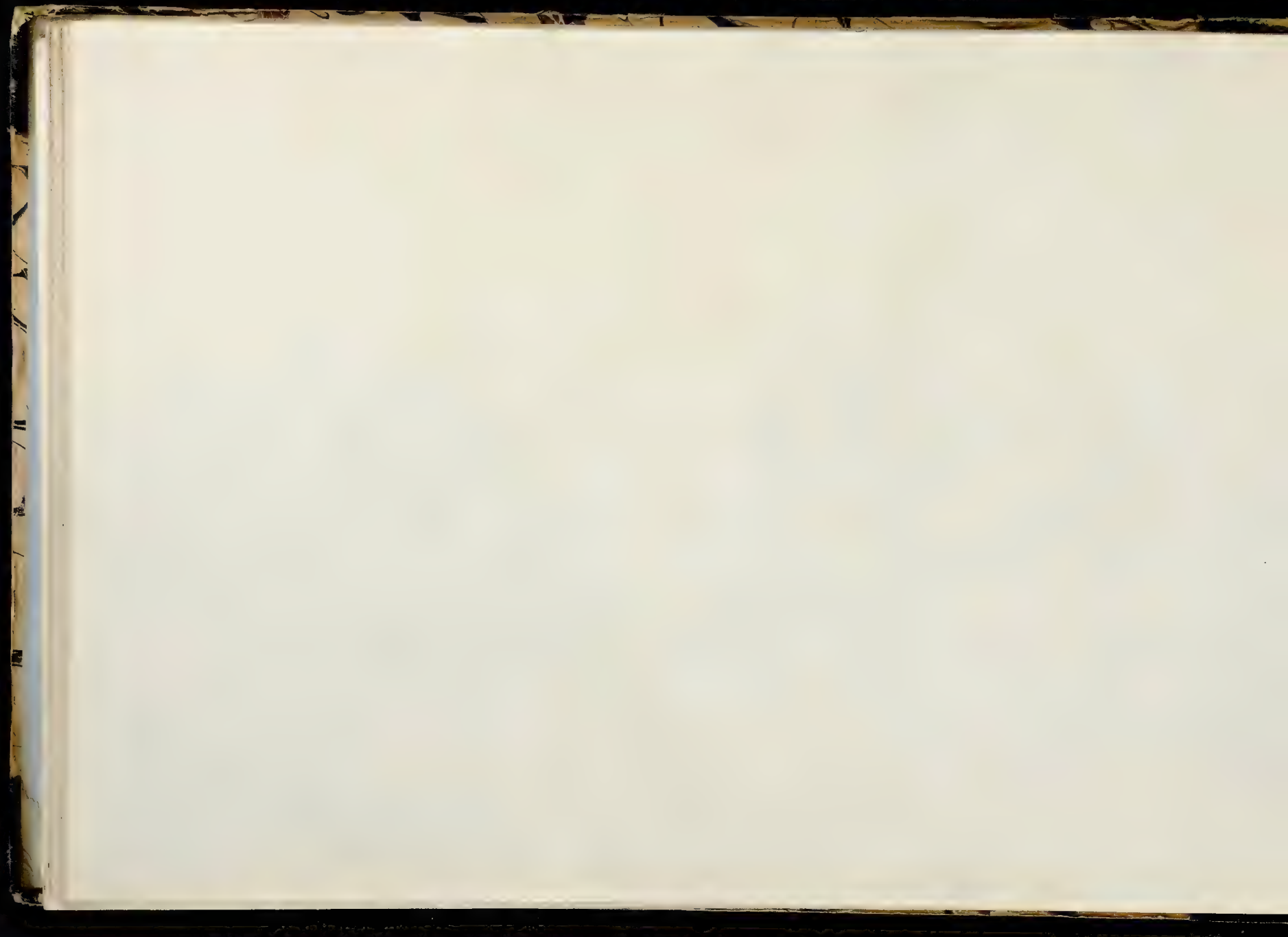












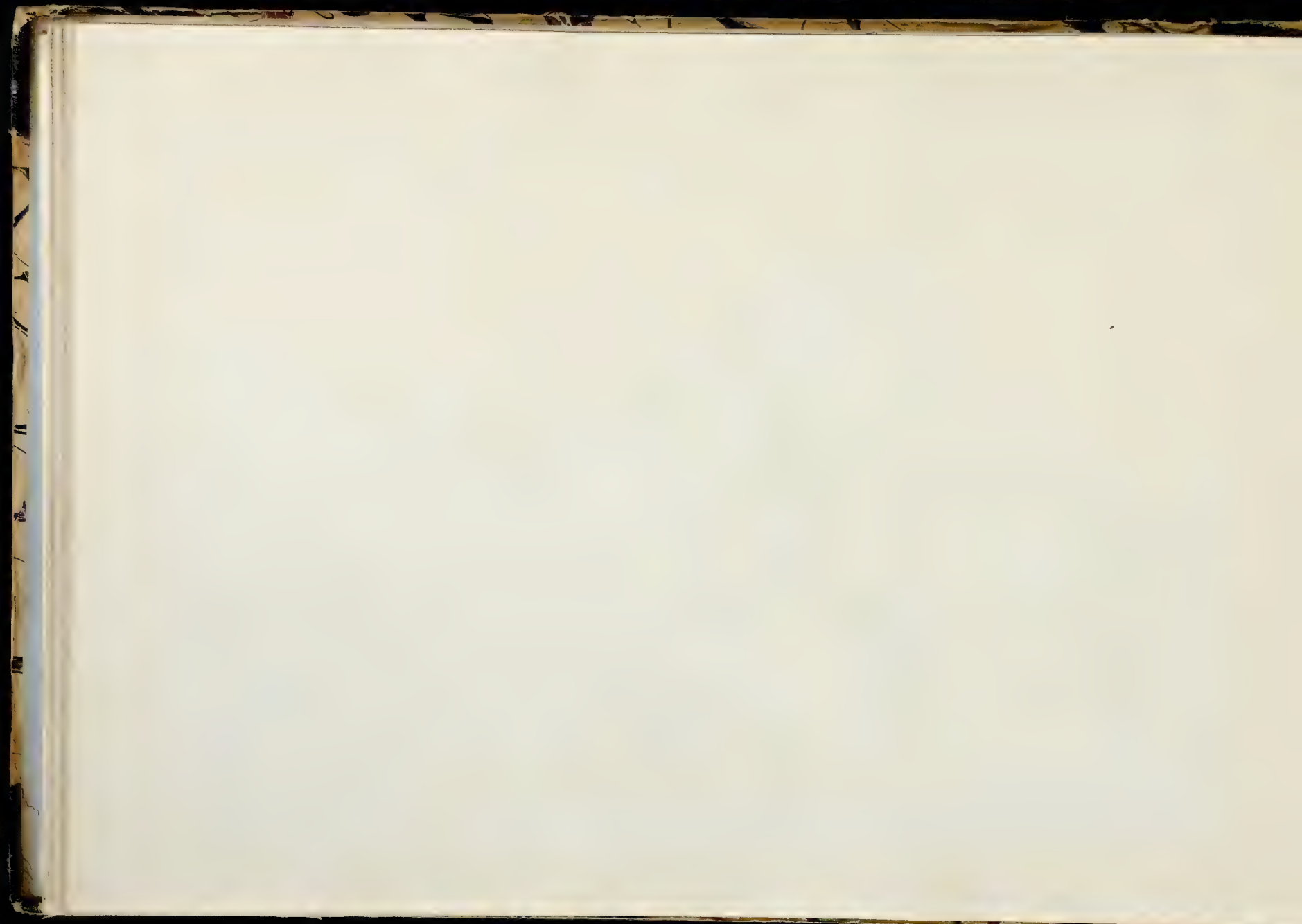






Western's Gate, Sandrich

Engraved by J. H. Sturt





Engraved by J. Wood

View of the Harbor

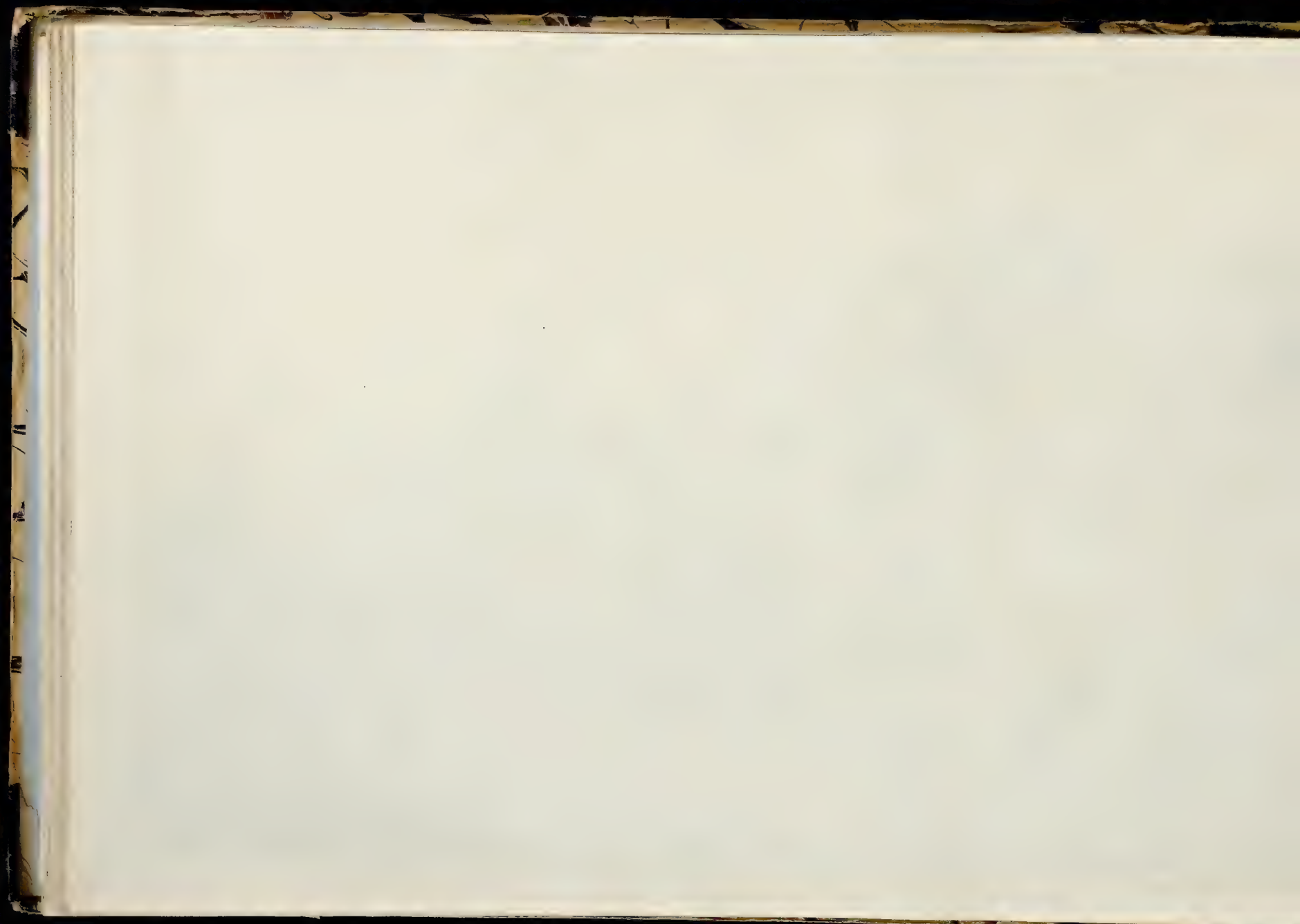




Old Houses at Brampton Priory

Engraved by J. C. Wood

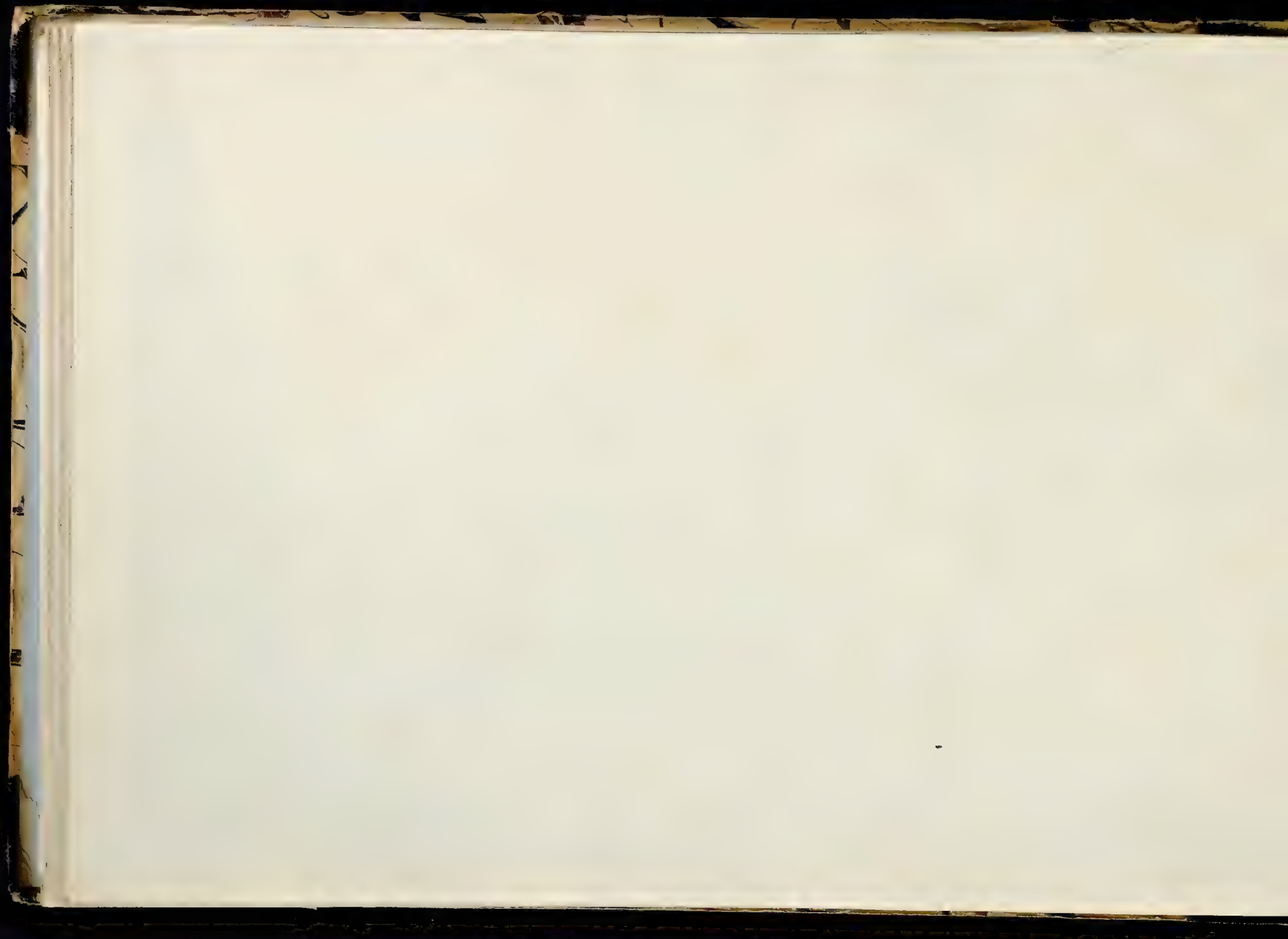
London: Published by W. & A. Wood, 1841.





Drawn by J. J. Wood

Part of Westbury



SKETCHING LANDSCAPE SCENERY.

PART II.

It has been observed by a late elegant writer, Sir Joshua Reynolds, that rules, so far from operating as fetters to genius, are found to be most useful where the germ of talent exists, and will be of little comparative service to a mind deficient in natural abilities. The same intelligent author contends, that genius, in the common acceptation of the term, does not often exist; that it is absurd to attribute the most exquisite productions of art, to the spontaneous effects of magic influence, but, on the contrary, that genius, means nothing more than the fruits of a strong understanding, constantly exerting its powers upon some one point; and which, had it been directed to any other pursuit, might probably have met with similar success: it must nevertheless be confessed, that there are apparent exceptions to these remarks, but the instances are too rare to be admitted as an excuse for neglecting the study of those fundamental principles, without whose aid, the most unremitting efforts of the greater portion of mankind, would prove abortive. Under this impression, the following pages will give the solid rules by which circular or curved objects are described, with as much simplicity as the nature of the subject will admit; but first, it may be advisable to add some further examples of steps, which frequently improve the picturesque effect of cottage scenery, in a very considerable degree.

PLATE I.

Plate XIII. Part I. contains a representation of the Fisherman's Gate, Sandwich; in which a flight of steps, attached to a part of a building which does not diminish towards the point of sight, and rules were given for the drawing of such steps

whenever they occur in nature. The Plate now under consideration gives two examples of steps adjoining a building which does diminish in the point of sight C, placed towards the right side of the picture; and which is of course the diminishing point of all the receding lines of the house. The fronts of the steps in the first flight are drawn straight along the paper, or parallel to the bottom of the picture, and consequently the receding lines of the ends of the steps as a, d, &c. are all directed towards C, the point of sight, as the diminishing point. Suppose the face A of the lower step completed; from a, and b, draw to g, upon a line perpendicular to C, and g will be the Diminishing Point of the ascent of the steps, as was N in Plate VII. Part I. From a, draw a d, till it meets b g, in d, and from d draw d k, parallel to the upper line of the step, A, and the first step is completed; the latter line d k determining the apparent width of the upper surface of the step upon which the foot is placed. For the second step, raise a perpendicular line from d, meeting a g, in f, and d f, is the height of the second step; draw the parallel f h, and the face of the second step is completed; from f, draw towards the Point of Sight C, till it meets the line b g, in q, and from q draw a parallel to f h, and the tread of the second step is represented; and thus the whole flight may be described by means of the lines a g, b g, and the Point of Sight C. The hand-rail is also drawn towards the point g. It must here be remarked that the point g will be higher, or lower, upon the line g C, in proportion as the ascent of the steps is more or less steep.

The steps ascending to the furthest door are parallel to the side of the house, and consequently have the same Diminishing Point C, the Point of Sight; and the lines which form the ends of the steps are drawn parallel to the bottom of the Picture, like the front lines of the first flight of steps, because they are parallel to them in reality.

From the above rules we learn, that when sketching a scene from nature, in which steps form a part, the readiest method of representing them with accuracy, is to draw lines from the bottom and top of the lower step, as a and b, towards a point as g, marked upon a line drawn perpendicular to the Diminishing Point of the sides of the steps, which in the case before us is the Point of Sight C, but in the example Plate VII. Part I. it is the point M, remote from the Point of Sight. The two lines just mentioned, as a g, and b, g, have been seen to regulate the width and height of each succeeding step, and to point out the direction in which the hand-rail is to be drawn. It frequently happens that the steps to cottage doors are broken and irregular,

but enough of their original construction will remain, to render this mode of practice not only useful, but particularly convenient; it will also be of great service in correcting accidental errors in the sketch.

Preparatory to the consideration of the circle, and of objects depending upon it, it will be necessary to give the application of the *Point of Distance*, to the proportioning of lines perspectively; or in other words, when used for foreshortening of lines, or objects; for, as the apparent magnitude depends upon the distance of the object from the spectator, the *Point of Distance*, which signifies the place of the eye itself, becomes indispensably necessary to proportion them with accuracy.

The *Distance of the Picture*, or *Point of Distance*, means the distance at which the frame described in page 17, Part I, is directed to be held from the spectator's eye, and which was there determined to be about equal to the greatest length of that frame; this proportion applies equally upon paper; therefore the *Point of Distance* should be placed about as far from the Horizontal Line, upon the paper intended for the Picture, as shall be equal to its greatest length; and this distance must always be measured from the Point of Sight; but as the paper will be entirely occupied with the Picture, another paper may be placed upon the table in order to receive the *Point of Distance*.

PLATE II.

In order that this Point may be more clearly understood, let a b f d, Fig. 5, Plate II. be the Picture; raise the plane C E, till perpendicular to the Picture a b f d; E may then be the place of the eye; and if a b f d were a frame held upright, as directed in the first part of this treatise, the line E C would be the distance of the spectator's eye from the Picture or frame a b f d, and E would be, when looking through it, the *Point of Distance*; but, as it would be impossible to draw lines upon the air to the Horizontal Line, from the Point E, when perpendicular to the Picture, as just described, it is convenient to lay the plane C E flat upon the paper, making E coincide with *E*, by which arrangement it becomes easy to draw lines from the Point of Distance *E* upon the table or paper, towards the Horizontal Line; and the distance from C to *E* will be equal to that from C to E, or to the greatest length of the Picture.

When it is required to proportion any line perspectively, the *Point of Distance* must be transferred to the Horizontal Line,

and the rule for transferring the Point, is, that one foot of the compasses must be placed in the Diminishing Point of the line to be proportioned, and extending the other point of the compasses to the Point of distance, as E, Fig. 6, Plate II, carry it to the Horizontal Line as at e.

For example, let a b c d, Fig. 6, Plate II. be the Picture, E the place of the eye or *Point of Distance*, M K any upright line, as the corner of a house, and M C the receding line upon which the bottom of the house is built; let it be required to mark off a space from M upon the line M C, which shall be perspectively equal to the upright line M K. First, transfer the *Point of Distance*, by placing one foot of the compasses in the Diminishing Point of M C, the line to be proportioned; which, in this case, is C, the Point of Sight; and with the other point of the compasses carry the Point of Distance E to the Horizontal Line at e, then, upon a line parallel to the bottom of the Picture, place M k, equal to M K, the portion to be cut off from the receding line M C; draw from k, to e the Point of Distance transferred, and where it cuts M C, as it does at m, is the required perspective representation of M K, and M m will be perspectively as long as M K. (See Wood's Lectures, pages 37 and 38).^a

THE CIRCLE.

It is evident that a Circle may be so described as to touch the sides of a square in four points, see Fig. 1, Pl. 2; consequently if we can describe the perspective appearance of a *square* in different positions, we shall not be much at a loss to describe that of the *Circle* contained within it. In order to accomplish this object, the greatest apparent length of the Circle, whether lying upon the ground, or standing upright, must first be drawn, because it is the only proportion we can judge of with tolerable accuracy. Let A B, Fig. 2, Plate II. for example, be the longest *apparent* diameter of a circular object; divide it in two equal parts, as at D, which will give the centre; let H L be the Horizontal Line, C the Point of Sight. Now because A B, the given diameter of the Circle, is drawn straight along the paper, or in other words parallel to the bottom of the Picture, the sides of the square within which the Circle is contained will recede from the spectator, or be parallel to a line which is in such a position, and therefore must diminish towards the Point of Sight C, see page 6, Part I.; draw the lines C A, C B, and

^a The Lectures alluded to were delivered at the Royal Institution, and are published by Messrs. Cadell and Davies, Strand.

continue then beyond A and B at pleasure; and also the line C D through D; let E be the Point of Distance, which may be transferred to the Horizontal Line at e, as taught in page 4; draw from e the Point of Distance transferred, through D the centre of the circle, cutting the line C A in g and C B in f; from f draw f o parallel to B A, and from g draw g h parallel to A B cutting C D the foreshortened diameter in a and b, and the perspective square g h f o is completed upon the diameter A B; draw an oval through the points a B b A, and the circle will thereby be represented perspectively.

If the circle be above the Horizontal Line instead of below it, the operation is the same, as may be seen by inspecting the figure where the same letters of reference are used, and to which the same directions will equally apply; observing only, that the lines are drawn downwards towards the Horizontal Line in this instance, and not upwards, as they were when the circle was below the height of the Eye, or Horizontal Line.

Fig. 3, Pl. II. represents a wheel lying upon the ground, as the circle a B b A, Fig. 2.

Fig. 4. represents a cylindrical object. The same letters of reference which were used in Fig. 2, may be applied to the several circles here employed, and it will be seen that the circles appear flatter, or of a longer oval, as they approach the Horizontal Line; and when upon that line, that is, when exactly the height of the eye, all appearance of a circle is lost, and a straight line only is visible, as was observed of the hoop, page 5, Part I.

From hence it is evident, that in the drawing of a Round Tower, or any similar object from nature, care must be taken gradually to increase the degree of curvature of the lines of the masonry, the mouldings with which the Tower may be decorated, or any other circular ornaments, in proportion as they are more distant from the Horizontal Line, whether above or below that line; and that when near the Horizontal Line, they will curve in a very small degree, and if upon it, will be represented by a straight line. It must also be noticed, that if the top of the Tower seems to curve so much as to produce an unpleasant effect, it will be caused by standing too near the object when drawing it. By the example of the Hoop, page 5, Part I. we perceive that all circles parallel to, or even with the ground, like the circles in round towers, will be represented by drawing the half of the circle nearest to the spectator *lower* than the half most remote, if below the eye; that is, that when below the Horizontal Line, the representation of the nearest half will *descend*, but if above the Horizontal Line, it will *ascend*.

The examples Fig. 7, 8, and 9, are illustrations of the foregoing rules; these objects are all below the Horizontal Line, and

therefore the upper surfaces are seen, but it will be observed, that the lower circle curves in a greater degree than the upper one, because of its greater distance from the Horizontal Line. The Barrel, Fig. 9, is encircled by several hoops, each of which increases in its degree of curvature, as more remote from the Horizontal Line.

PLATE III.

Is a representation of the Water Tower at Chester, and the point of sight is placed a little to the right of the Tower. Each of the principal curves are regularly projected, as may be seen by the faint lines: and the point of distance in this case is 11 inches from the point of sight. The front of the steps ascending to the gate, are drawn towards the diminishing point on the left.

PLATE IV.

Is a similar instance of the curve applied to a Round Tower, in Kidwelly Castle, South Wales. The point of distance is 12 inches and a half from the point of sight.

PLATE V.

Represents West Gate, Canterbury, in which the Round Towers are regularly projected. The point of sight is here the Diminishing Point of all the buildings in this scene, and the Point of Distance is 11 inches and a half from the Point of Sight.^b

PLATE VI.

Brampton Brian Castle. Here the Point of Sight falls upon the nearest Tower; the Point of Distance is at 12 inches from the Point of Sight, and the Diminishing Point on the left is 13 inches from the same, and thus e, the Point of Distance transferred, falls four inches and a half from the Point of Sight on the right.

^b As the shadowing sometimes obscures the fainter operative lines, some of the subjects will be treated as sketches, in which the outline only is used; others will be shadowed, as far as may be consistent with the character of a sketch.

PLATE VII.

When circular objects, as wheels for instance, standing upright upon the ground, are to be described perspectively, a trifling alteration of course takes place in the operation. In such case the first line to be drawn, is that which represents the perpendicular, or upright diameter, because it is that which *seems* to be of the greatest length: suppose a circle or wheel to stand in the same position with the side of the house in Part I. Fig. 6, Plate I. which recedes directly from the spectator. For example, let H L, Fig. 1. Pl. VII. be the Horizontal Line, C the Point of Sight, and A B the given Diameter of the Circle, placed on the left hand of the Point of Sight. Since the direction of the wheel or circle is the same as when placed against a house in a street, the spectator looking straight down that street, the Point of Sight must be the Diminishing Point of the receding lines, by rule 4, in page 6, Part I.; therefore from C, the Point of Sight, draw through A and B, which are the extremities of the diameter, and continue the lines at pleasure; draw the line B T parallel to the bottom of the picture, and upon B T set a portion B d equal to B D, or to half the diameter of the circle; transfer the Point of Distance E to the Horizontal Line at e, making C e equal to C E, and draw from d to e, by which operation a portion is cut off from the line B C at f, perspectively equal to B d, and B d was made equal to B D, the half of the diameter. The preceding operation is taught in page 4. From f draw a perpendicular, till it meets C A in o, when it will cut C D in p, and A B f o becomes the furthest half of the square in which the circle is contained, and consequently D p becomes the furthest half of the foreshortened diameter. Now, as lines drawn from the opposite corners of a square, which lines are termed diagonals, must cross each other exactly in the centre, it follows, that if a line be drawn from either corner of a square through a given centre, it must arrive at the other corner, if continued far enough for that purpose; therefore by drawing a line from o, the upper corner of the first half of the square, through D, the given centre of the square, it will arrive at Q, upon the continuation of the line C B, and thus give the place of the other corner of the square; draw the perpendicular Q S cutting the continuation of C D, in r, and the perspective square Q f o S is completed, in which the representation of the circle is to be described. Draw an oval through the four points A r B p, and the desired object is attained.

If it were required to draw another circle or wheel upon the diameter M N, it would be found to occupy a much narrower

space than that upon B A, because nearer to the Point of Sight, which point is always opposite to the eye of the spectator; and if placed immediately opposite to it, as at T C, it would seem a mere edge or line.

Fig. 2, Plate VII. represents an Iron Roller, situated on the other side of the Point of Sight C, but having that point for its Diminishing Point, equally with the circles Fig. 1. the Point of Distance is in this case transferred to the other side of the Point of Sight at e, but the operation is in every respect the same as in Fig. 1.

In Fig. 3, the principle just taught is applied to wheels, by making a second line of circumference, at a sufficient distance from the first, to express the required width, whether the wheel be wide or narrow.

Fig. 4. is an example of the circle going in an oblique direction, as if obliquely crossing a street; in which case the Diminishing Point will not be the Point of Sight C, but will be at P in another part of the Horizontal Line, as the position of the object indicates. The operation will now be the same, as for the circle Fig. 1, transferring the Point of Distance E to the Horizontal Line at e, by placing one foot of the compasses in P, because P is the Diminishing Point of the receding lines. The furthest circle appears smaller than the nearest, and the apparent diminution is produced by drawing a line through the extremities A and B, of the diameter of the nearer circle towards x, the other Diminishing Point; for in this case there will be two Diminishing Points, as in the example of the house in Plate VII. Fig. 3, Part I. Having determined the apparent height of the diameter of the further circle, its perspective form may be described by the same rule as that of the nearer circle.

Fig. 5. is a Grindstone, having the same Diminishing Point, Point of Distance, &c. with Fig. 4. The Perspective Circle of the grindstone itself is formed in a similar manner, and the frame work is represented by means of the two Diminishing Points, as the building in Plate VII. Part I.

PLATE VIII.

Contains four examples of Carriages. The Water Cart, Fig. 1, is composed of circles in different positions, and therefore must be described by means of different Diminishing Points. The Point of Sight C, is common to both Figures 1 and 2, and the Point of Distance is here taken at 12 inches from the Point of Sight. The wheels of the Timber Cart, Fig. 2, have their Dimi-

nishing Point at R, and the transferred Point of Distance at s. The wheels and body of the Cart, Fig. 3, diminish towards C, the Point of Sight, the Point of Distance being also 12 inches from it. The Cart Fig. 4, has the Diminishing Point of the wheels at D, and the other Diminishing Point 24 inches from the Point of Sight on the right, by which the apparent diminution of the furthest wheel is determined, and towards which the receding lines of the cart is drawn.

PLATE IX.

In this example the Diminishing Point on the right, is 12 inches and a half, that on the left, 12 inches, and the Point of Distance, 11 inches from the Point of Sight. All the receding lines of the angular buildings will diminish towards their respective points, as was shewn in Fig. 3, Plate VII. Part I. The perspective of the curves upon the body of the windmill will be regulated by means of the Point of Sight, which is their Diminishing Point, and of the Point of Distance transferred: and it will always be observed, that the curves increase in proportion to their distance from the Horizontal Line. The Sweeps of the Mill describe a Circle in their revolution through the air, but being seen rather obliquely, that Circle will take the shape of an oval, within which, the extremities of the sweeps must be retained.

PLATE X.

Is the representation of a singular Mill at Colebrook Dale, the great wheel of which is fifty-four feet in diameter, and is turned by a very small stream of water from the hill above. The oval described by this wheel, seen perspectively, is determined by means of the Diminishing Point, which is seven inches and a half distant on the *right* from the Point of Sight, and is the Diminishing Point of the Wheel; as the point P is that of the Circle in Fig. 4, Plate VII. The Point of Distance is twelve Inches and a half from the Point of Sight, and the Diminishing Point on the left sixteen Inches, towards which latter all the Horizontal lines in the circumference of the Wheel must be drawn.

PLATE XI.

The water wheel attached to the side A of the Mill in this Plate, will have the same Diminishing Point with the side of the building to which it is affixed, and which is at seven inches and three quarters on the right of the Point of Sight. The Point of Distance is here taken at twelve inches, and the other Diminishing Point, at twenty-one inches on the left; to this latter point all the flys of the water wheel will tend, as did the Horizontal Lines, in the great wheel in the preceding plates, to their Diminishing Point on the left.

PLATE XII.

Contains an object in which arches are introduced, but previous to copying this example it will be advisable to pay some attention to the representation of arches in general by the simple rules of Perspective. Suppose for instance A and B, Fig. 6, Plate VII. to be two columns from which a pointed arch rises, having C for the Diminishing Point; and suppose that arch to be drawn from nature with as much accuracy as the cyc, alone, was capable of, as, a b d; the test by which to prove whether this arch is truly drawn or not, is by drawing a line from the Diminishing Point, which is C, through b the point of the arch, and raising perpendiculars from a and d, till they meet that line in f and g; thus producing a Perspective square a f g d, within which is the arch previously drawn. Draw the diagonals f d, and g a, and they will cut the arch in two points; now, if the arch be correctly drawn, a line from the Diminishing Point which passes through *one* of those intersecting, will pass through *both*, as it does in the present instance; but if the line from the Diminishing Point do *not* pass through *both* the intersections, as in the example M, then there is an error in the drawing of the arch, which must be corrected; and having decided the form of the first arch, that of all the rest will be regulated by the line k C cutting the diagonals of each square, and by its intersections with those diagonals directing the exact sort of curve to be described, in order that all may be perspectively similar. If the arch be circular instead of pointed, the line to the Diminishing Point, by which its form is regulated, will be found nearer to the top

of the square, as in the example R. The exact space between each column is marked upon the line D C, by setting off equal measures upon the line D F, as taught in pages 6 and 7; and drawing from the respective divisions towards e, the Point of Distance transferred, the line D C is cut in the required portions.

In this example the arches of the bridge are of irregular heights; the first and last, being similar, are drawn by means of the same line passing through the intersections of the diagonals towards the Diminishing Point, as a b d; the second and sixth, being more lofty than the preceding, require another line through the intersecting of the diagonals, as f g k. The third and fifth in a similar manner, and the accuracy of the centre arch may be proved by the test above mentioned, although the line passing through the intersections of the diagonals may not be wanted for any other arch of the same dimensions.

PLATE XIII.

Represents the inside of a Kitchen in a Farm-house. The Horizontal Line passes under the lower shelf on the left, and through the upper part of the opening of the chimney-place. The Point of Sight is marked by the letter C, and is the Diminishing Point of the lines forming the rack lying upon the cross beam, and also of the shelves; of the table and long bench on the left, of the receding lines of the stones on the floor, and also of the receding lines of the Pump on the right. All the circular objects form ovals, in proportion to their distance and magnitude; and the hoops of the pail and the curves of the watering pots on the right curve most towards the bottom, because more distant from the Horizontal Line. The same observations apply to all the other objects in the picture; and a little regard to the simple rules already laid down, must satisfy those who have paid attention to the preceding pages, that the great difficulties of sketching from nature are removed as soon as the principles there taught are understood and readily applied to practice.

PLATE XIV.

Is a view of a Street *descending*. There are few scenes more difficult to represent, satisfactorily, than those in which descents occur: the great obstacle arises from the necessity of drawing the lines *upwards* upon the paper, whether an ascent,

level ground, or a descent is to be described; hence, however faithfully the scene may be drawn, or even traced, it will frequently fail to convey the idea of a descending view, to an inexperienced eye, although the truth of the representation may be fully acknowledged by the connoisseur. The present scene begins by a portion of level ground extending to the third house on the left; from thence the descent begins, and increases until arrived at the lowest houses on the left, where it again becomes level, and is soon lost behind the buildings. The Horizontal Line H L is high in the picture; all the *receding* lines of the windows, roofs of the houses, doors, &c. diminish towards the Horizontal Line, whether the houses stand upon an ascent, a level, or a descent; because those lines are in reality parallel to *level* ground, and do not incline with the hill upon which the houses stand; but the pavement beyond the first woman is drawn towards a Vanishing Line much below the Horizontal Line, and which is called, the Vanishing Line of the descent, (See Wood's Lectures, page 72); always recollecting, that however the hill may ascend or descend, the Diminishing Point of the receding lines of the windows, &c. of the houses, will be found in the Horizontal Line. The idea of a descent may be much assisted by attending to the apparently rapid diminution in the size of the figures as their distance increases: and again by concealing part of a figure by the brow of a declivity as it recedes from the spectator. In this scene the turn of the street occasions the houses to require a variety of Diminishing Points. The Vanishing Line of the descent is marked with the letters V—D, and is below the Horizontal Line H L.

An ascending view is easier to represent than a descent, being free from the apparent contradiction of drawing lines *upwards* in the Picture, in order to convey an idea of their going *downwards*.

PLATE XV.

Fig. 3. represents a descent with regular buildings of equal height on either side. The Horizontal Line passes through the lower part of the upper window of the nearest house; but the Vanishing Line of the *descent* cuts the lower windows a little above the middle, and is below the Horizontal Line. All the receding lines of the buildings, as those of the roofs, upper and lower lines of the windows, and of the steps to the doors, diminish towards the Point of Sight upon the Horizontal Line, because all those lines are in reality parallel to *level* ground, and do not incline upwards or downwards with the hill upon which

the whole edifice is built: but the line by which the height of each succeeding house is determined, together with that of the windows of each house, will be drawn towards some point upon V D, as the Vanishing Line of the descent: and since the receding lines before mentioned diminished in C, the Point of Sight, all the latter will have c upon the line V D, immediately below C, for their Diminishing Point: the lines of the pavement on either side, and the wall on the left diminish in the same point.

Fig. 4. is an ascent, having VA the Vanishing line of the ascent, *higher* in the Picture than the Horizontal Line. In such a subject all the *receding* lines of the roofs, windows, &c. in the buildings, tend towards the Horizontal Line, as in the preceding example; but the pavement, the height of each succeeding house, and of each succeeding row of windows in those houses, is regulated by the Vanishing Line, VA of the ascent. The distant church contributes to describe the inclination of the ground; for in Fig. 3, the top of the tower is seen into, because lower than the eye; but in Fig. 4, it is not visible, because higher than the eye.

From what has been said, it follows, that after having drawn the Horizontal Line, another Vanishing Line becomes necessary, which must be drawn along the Picture parallel to the Horizontal Line, and *above* it, to describe an *ascent*, but *below* it for a *descent*. If the ascent or descent be gentle and easy, it may be placed at a little distance from the Horizontal Line; but if the ascent or descent be violent and sudden, this line must be more remote.

PLATE XVI.

This Plate contains an assemblage of houses at the Hay in Brecknockshire. After what has been said it were superfluous to describe the detail of the operation; it will therefore be fully sufficient to remark, that almost every house has its Diminishing Points, independent of the rest, and that these Points will be found in various parts of the Horizontal Line, by continuing the direction of the receding lines.

It may be useful to point out the means of obtaining the second Diminishing Point of a square or right angled building, when seen upon the angle, one Diminishing Point being previously determined. Suppose A B, Pl. VII. Fig. 7, the angle of a square house, so situated that both sides recede from the spectator, like Fig. 3, Pl. VII. Part I. and consequently both sides require

Diminishing Points. Suppose the line B D to be first drawn with as much accuracy as the draftsman was capable of, by eye alone: continue B D to the Horizontal Line, and its Diminishing Point will be at L; this may be called the first Diminishing Point: from this Point draw a line to E, the Point of Distance, and from E draw another line, making a right angle, or corner of a square, with the first line L E, and continue it till it arrives at the Horizontal Line, which it does at H; then is H the second Diminishing or Vanishing Point (See Wood's Lectures, page 46 and 47.) In Plate XVI. the house with a sign on the right may serve as an example of this rule; for, suppose the bottom of the roof continued to its Diminishing Point at a considerable distance, and the Point of Distance to be several inches from the Point of Sight, a line drawn from the first Diminishing Point to the Point of Distance, and another forming a right angle with the first mentioned, drawn from that Point of Distance, will reach the Horizontal Line on the opposite side of the Point of Sight, and gives the second Diminishing Point.

ASCENT OF ROOFS, &c.

Fig. 1 and 2, Plate XV. afford examples of the Perspective appearance of the roofs of houses. These roofs are inclined planes, that is, planes inclined to the Horizon. In Fig. 1. the line of the roof A B being continued, would meet the line C N, in N, and give N for the Diminishing Point of A B; from D, the furthest end of the line A D, or bottom of the roof, draw towards N until it meets B F in F, and the two ends of the roof are represented as perspectively parallel to each other. The roof of the shed R is drawn in a similar manner, and the ascent of the steps diminishes towards the same Point.

Fig. 2. Is a building seen upon the angle, requiring two Diminishing Points. The Point of Sight C, in the preceding example, was the Diminishing Points of all the receding lines, except those which ascended towards the Point N. In the present example the Point of Sight falls upon the nearest angle of the building; the Diminishing Point of the end of the house is at M, and that of the side of the house at a distance on the right. Through the Point M draw the perpendicular M P, and continue the ascending line of the roof G O till it meets it in P; then is P the Diminishing or Vanishing Point of G O and its parallels, as Q S, and the ascending lines of the roof of the shed T, and also of the steps and hand-rails.

It does not necessarily follow that the roof of the shed, the steps, &c. should diminish in the same point as the roof of the house, for this would not be the case, unless they ascended in the same degree with that roof. If the ascent of the roof of the

shed, and steps, were more rapid, or steeper, then the Diminishing Point would be above the point P, upon the line M P continued; but if less steep, it would be below the point P.

Ample directions for representing square and angular objects, as buildings, &c., were given in the first Part of this treatise, and also explanations of the principal operative points and lines, which were indispensably necessary for drawing landscape scenery from nature. It was uniformly recommended to begin by determining the quantity of the scene intended for representation, which was to be done by the help of the frame; next the height of the Horizontal Line was to be fixed and drawn upon the paper, then the Point of Sight was directed to be marked upon the Horizontal Line, shewing the station of the draftsman. The paper intended for the picture being thus prepared, the relative situations of the objects composing the scene, might be arranged with comparative ease, by placing those upon the Horizontal Line, which range with the height of the eye, those which are higher, above the Horizontal Line, and those which are lower, below it; if on the right or left hand, then they must be placed on the corresponding side of the Point of Sight.

The use of the Point of Distance in proportioning lines perspectively, as explained in pages 3 and 4, Part II., cannot be conveniently practised when sketching a scene from nature out of doors; but the rule is given in order to shew the actual perspective appearance of objects, particularly of a large wheel, when the half nearest the spectator seems much larger than the half most remote; see Plate X.

The method of finding the second Diminishing Point is extremely useful, and may be practised in drawing from nature, by supposing the Point of Distance to be a certain spot above the Point of Sight, then by drawing an imaginary line from the first Diminishing Point up to the Point of Distance, and there marking a right angle or corner of a square, and bringing the other imaginary line down to the Horizontal Line, which gives the second Diminishing Point required; as taught in pages 3 and 4, Part II.

For roofs of houses, steps, &c. the ascending Diminishing Point, upon the line perpendicular to the Diminishing Point upon the Horizontal Line, is extremely useful, and should always be used.—Ascents and descents require also other Vanishing Lines, beside the Horizontal Line.

A general rule for drawing round towers and other objects, composed of Horizontal Circles, is given in page 5, by which it is found, that the circles appear to curve more in proportion as their distance from the Horizontal Line increases; and it

was also observed, that whenever the drawing of any object has an unpleasant effect as to its apparent proportion, or degree of curvature, that effect is the consequence of standing too near to it for the purpose of representation. In all such cases recourse should be had to the frame recommended in Part I., by which the proper distance may always be ascertained.

It is not to be supposed, that the rule and compasses can be applied upon all occasions in sketching from nature, or that all the operative lines can, in all cases, be employed whilst making the original sketch out of doors; but the practical use of the knowledge acquired by the study of the foregoing pages, ought to lead to a readiness and precision in the drawing of any object that may occur; and which will arise from a certainty as to the perspective appearance of the object. In the succeeding divisions of this work, applications will be made to general scenery, and to objects less obviously subject to the government of positive rules.



London Engraved by J. P. W. Wood 1811

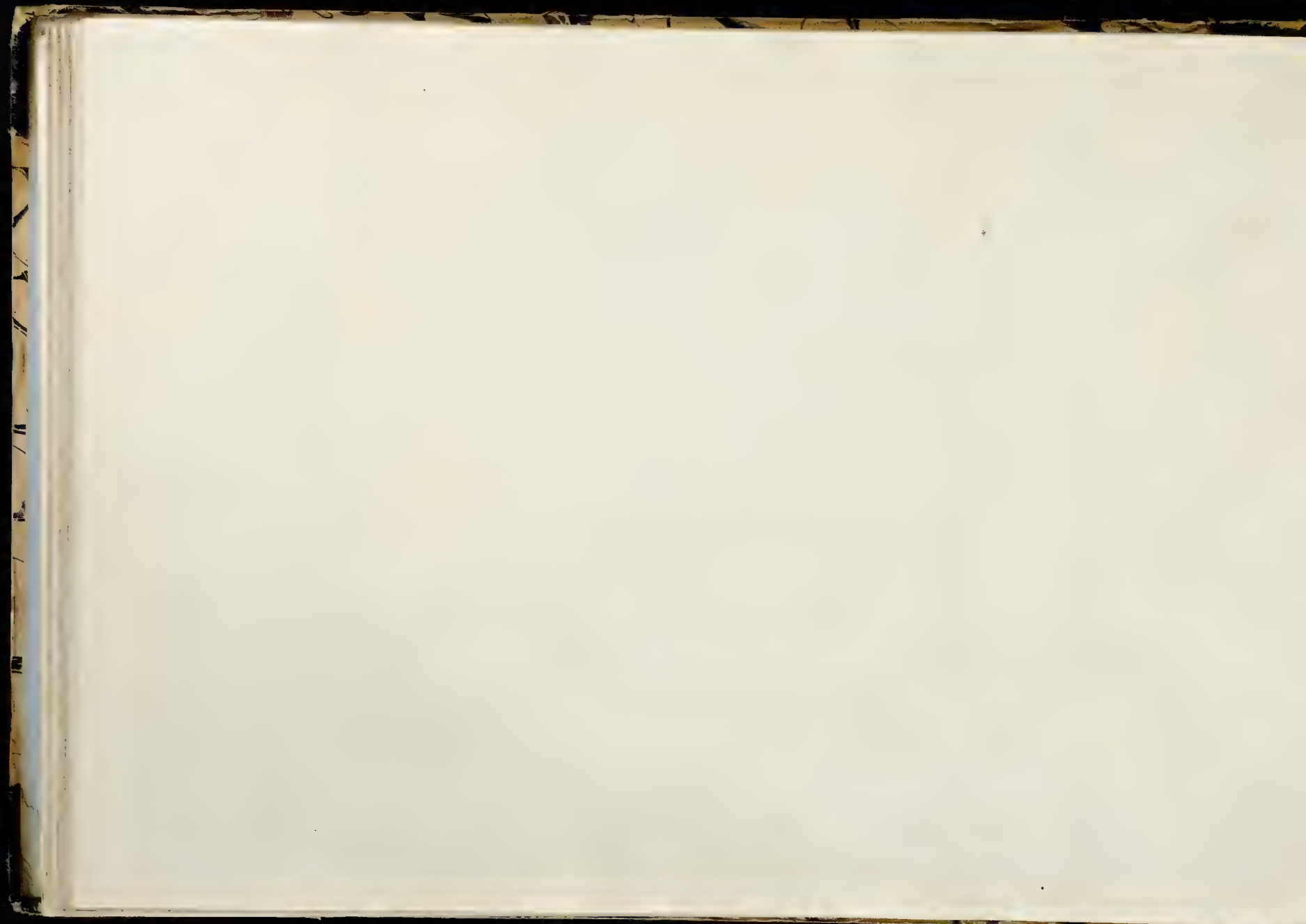


Fig. 1.

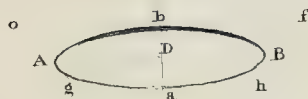
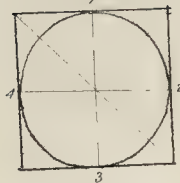


Fig. 4

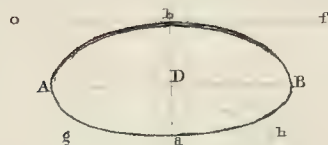


Fig. 5

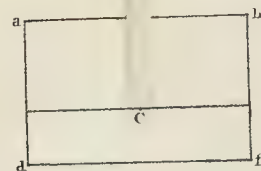


Fig. 3

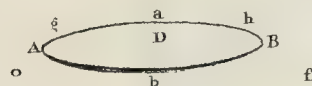


Fig. 2

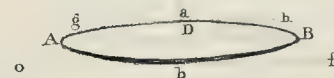
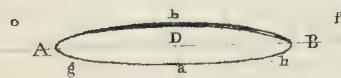


Fig. 6

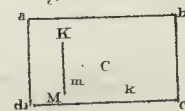


Fig. 7

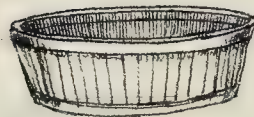


Fig. 8

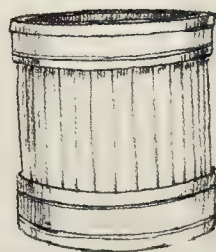
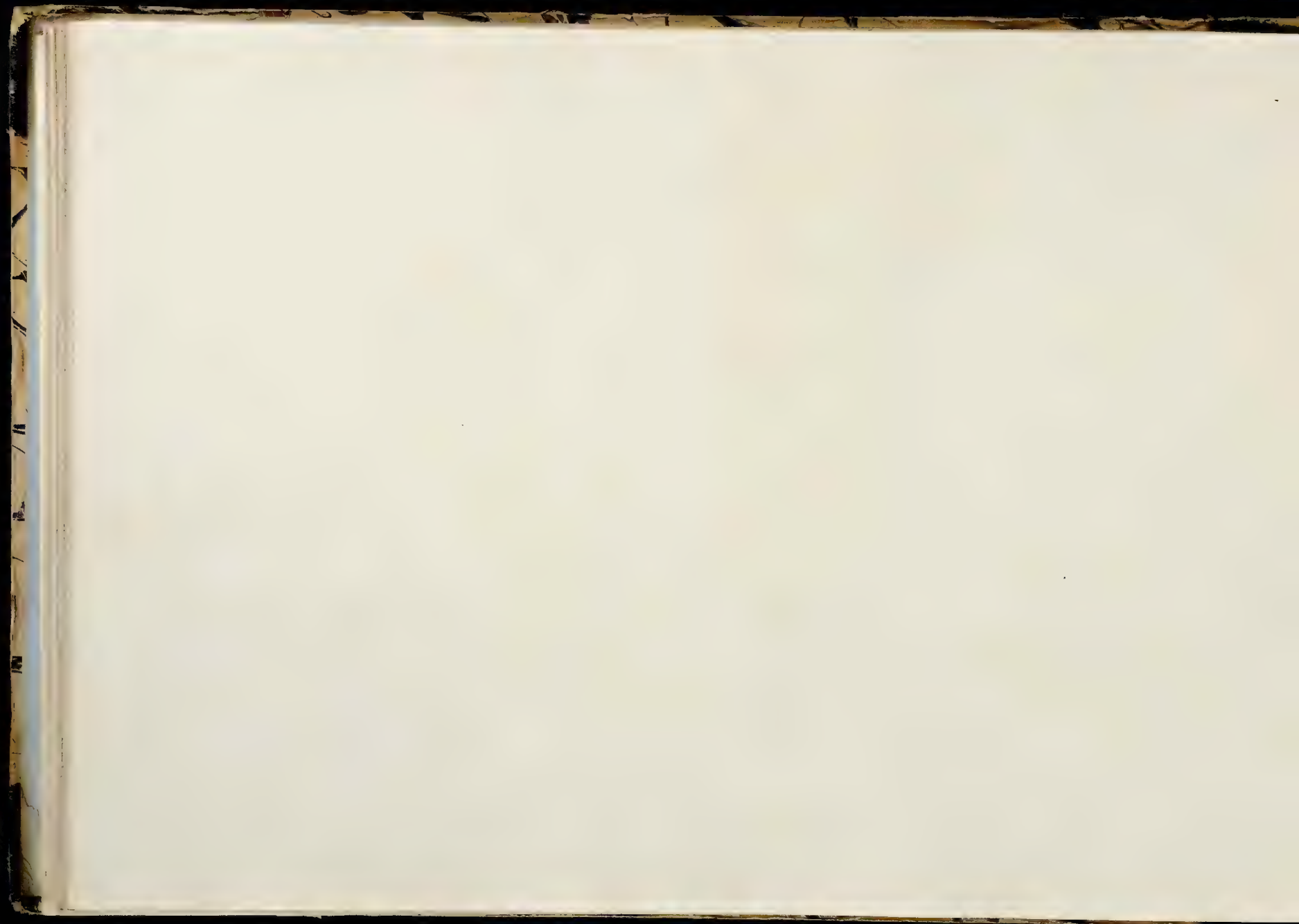


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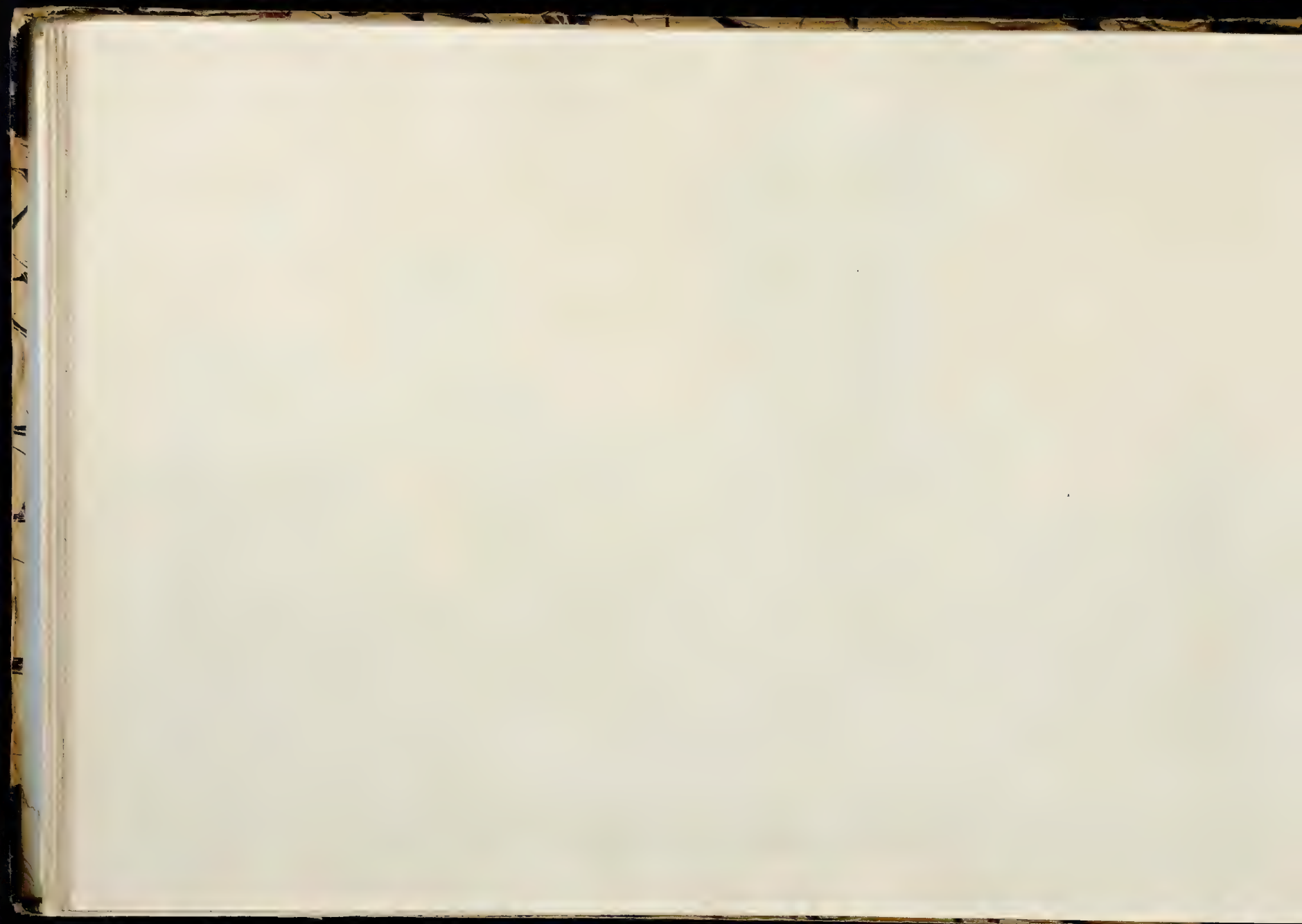






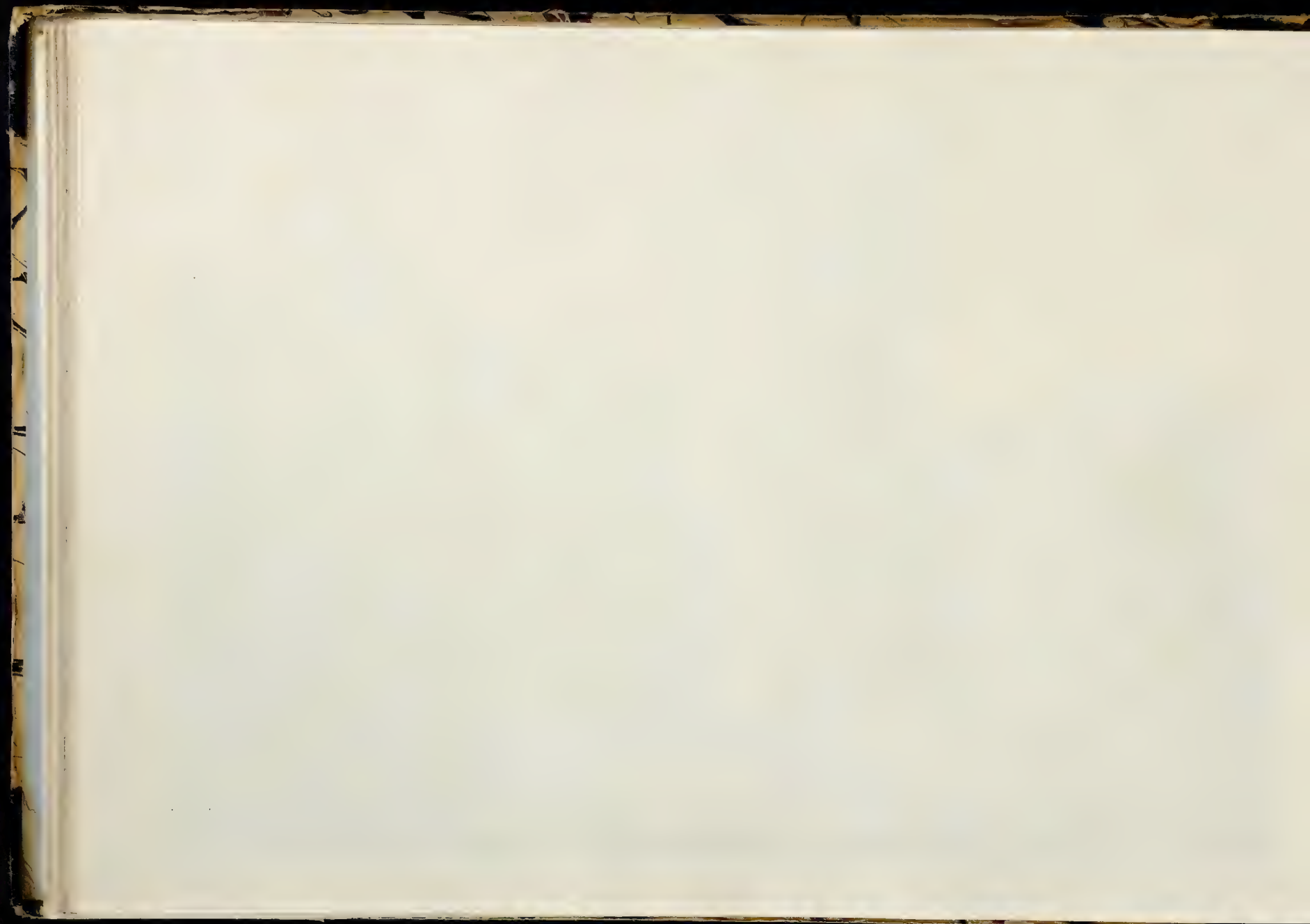
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THE NATIONAL ANTHROPOLOGICAL ARCHIVES





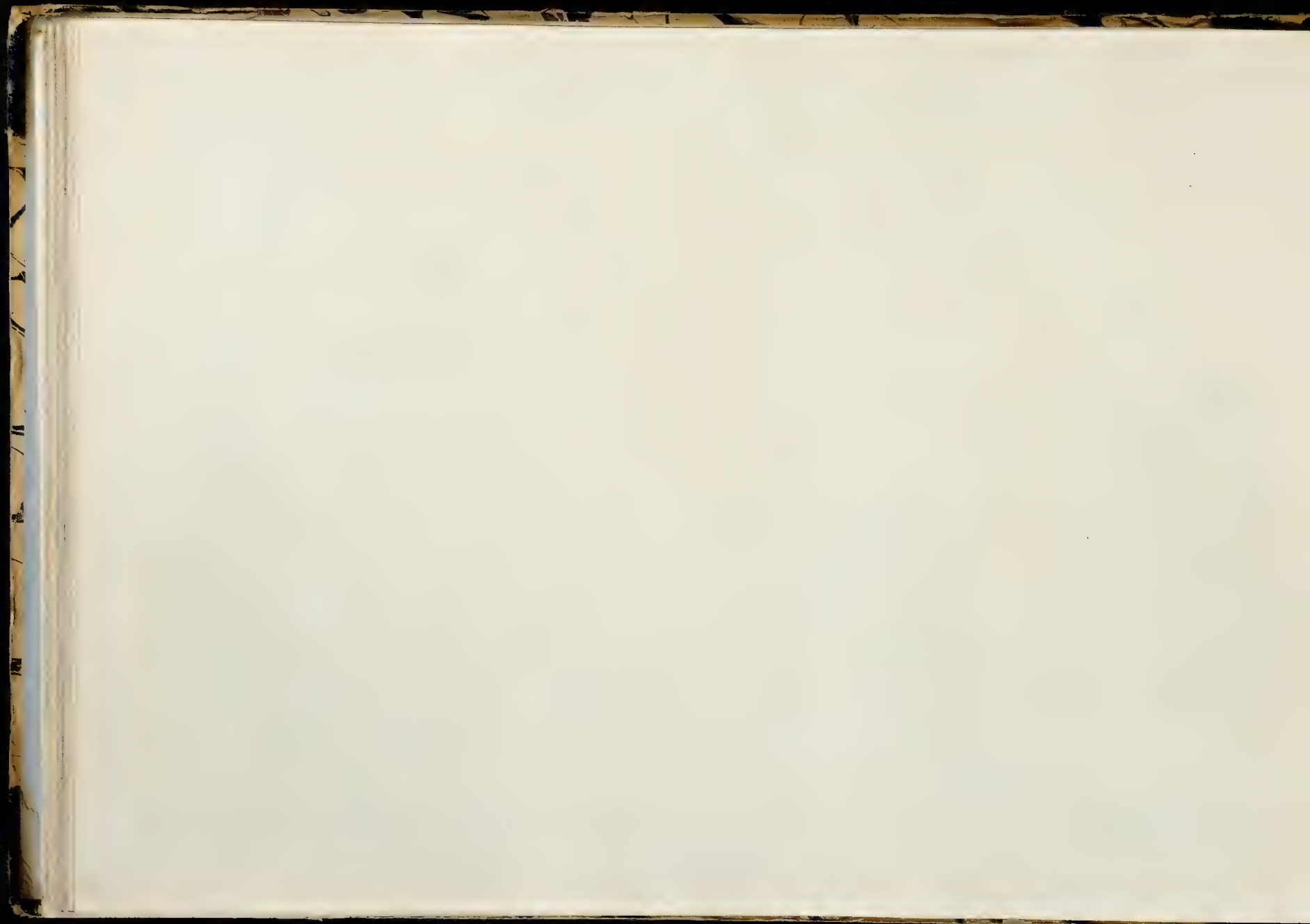
PART OF KIDWELLY CASTLE.





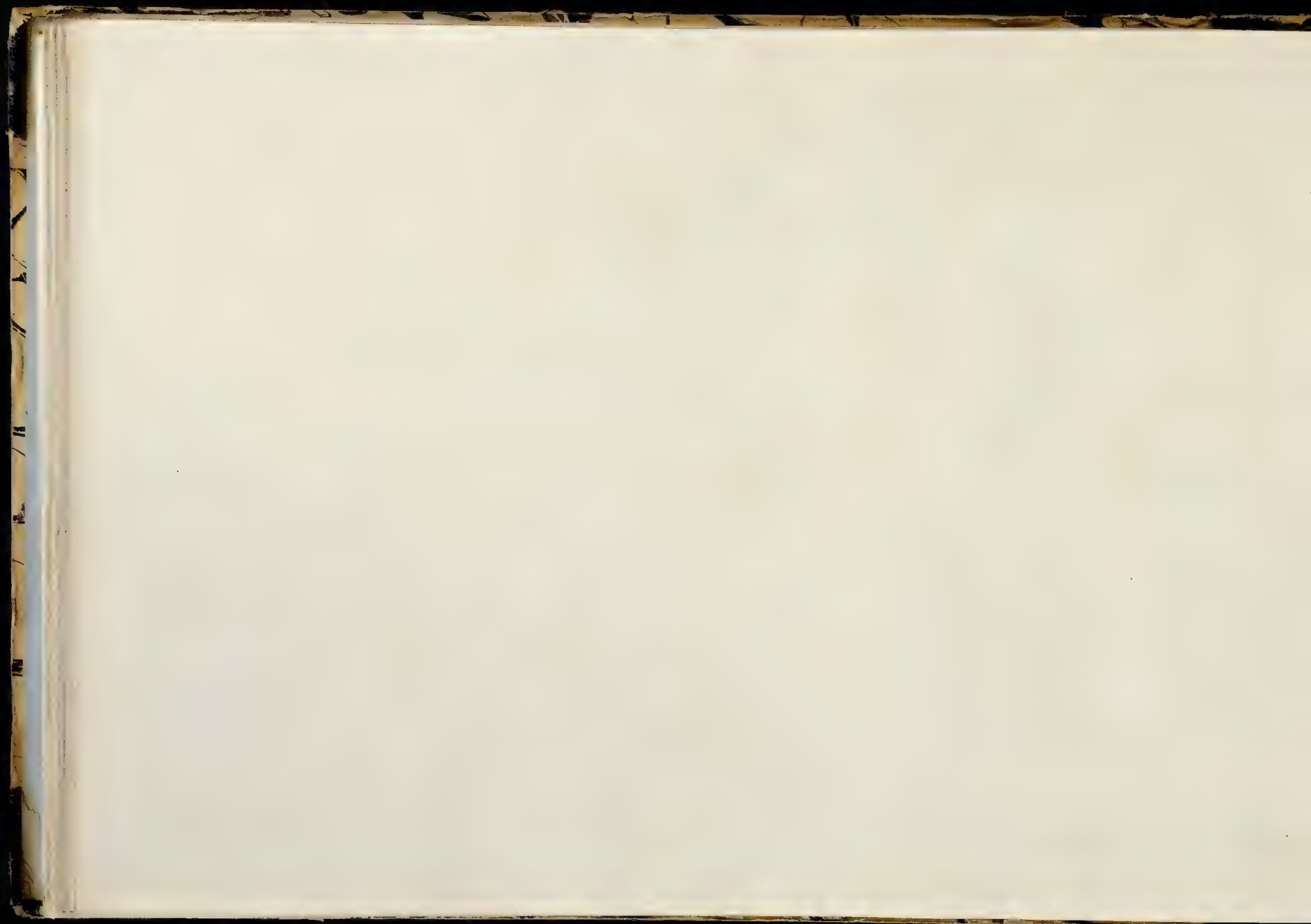
London Published by J. Johnston 1864

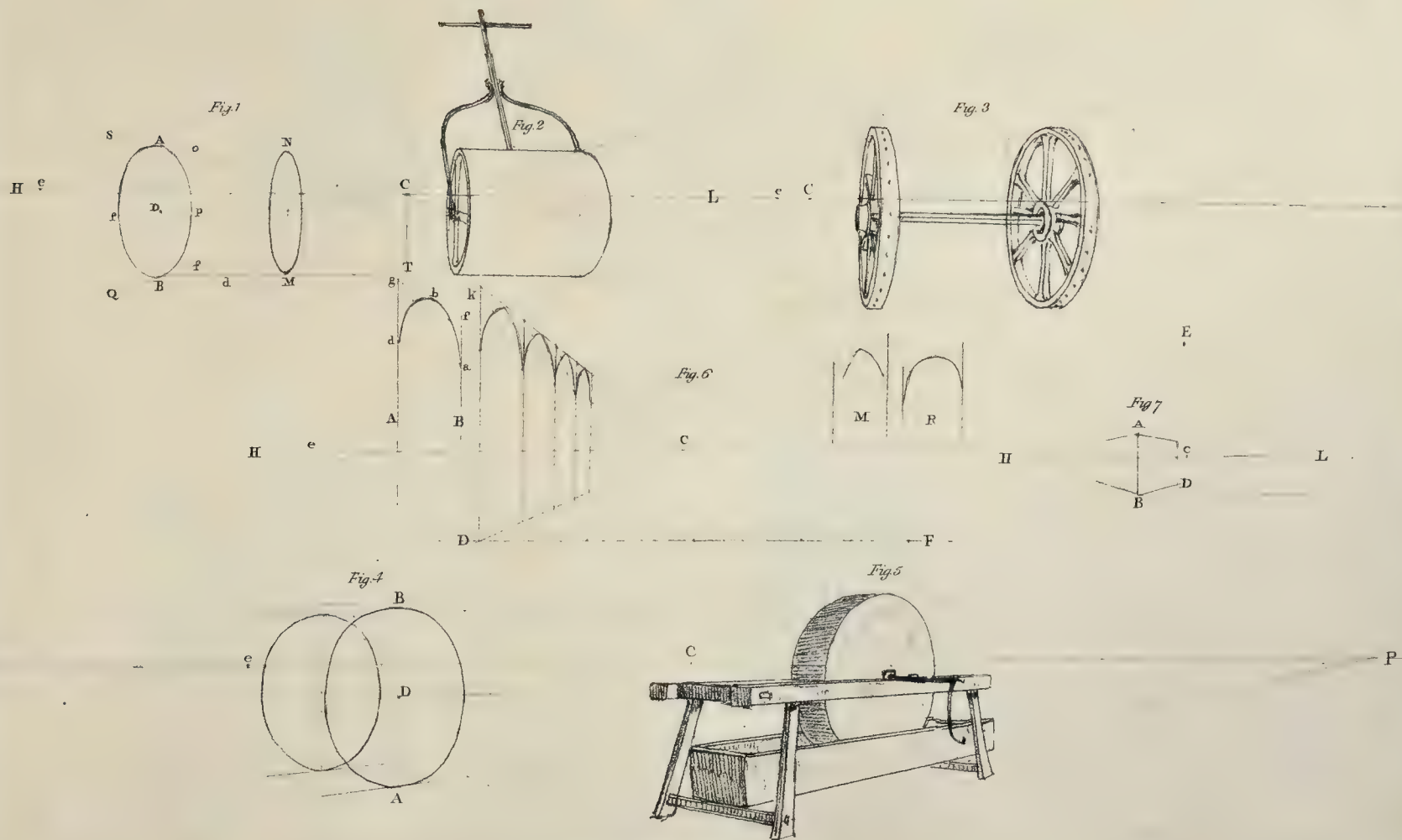
WEST GATE, CANTERBURY





BRANDENBURG CASTLE





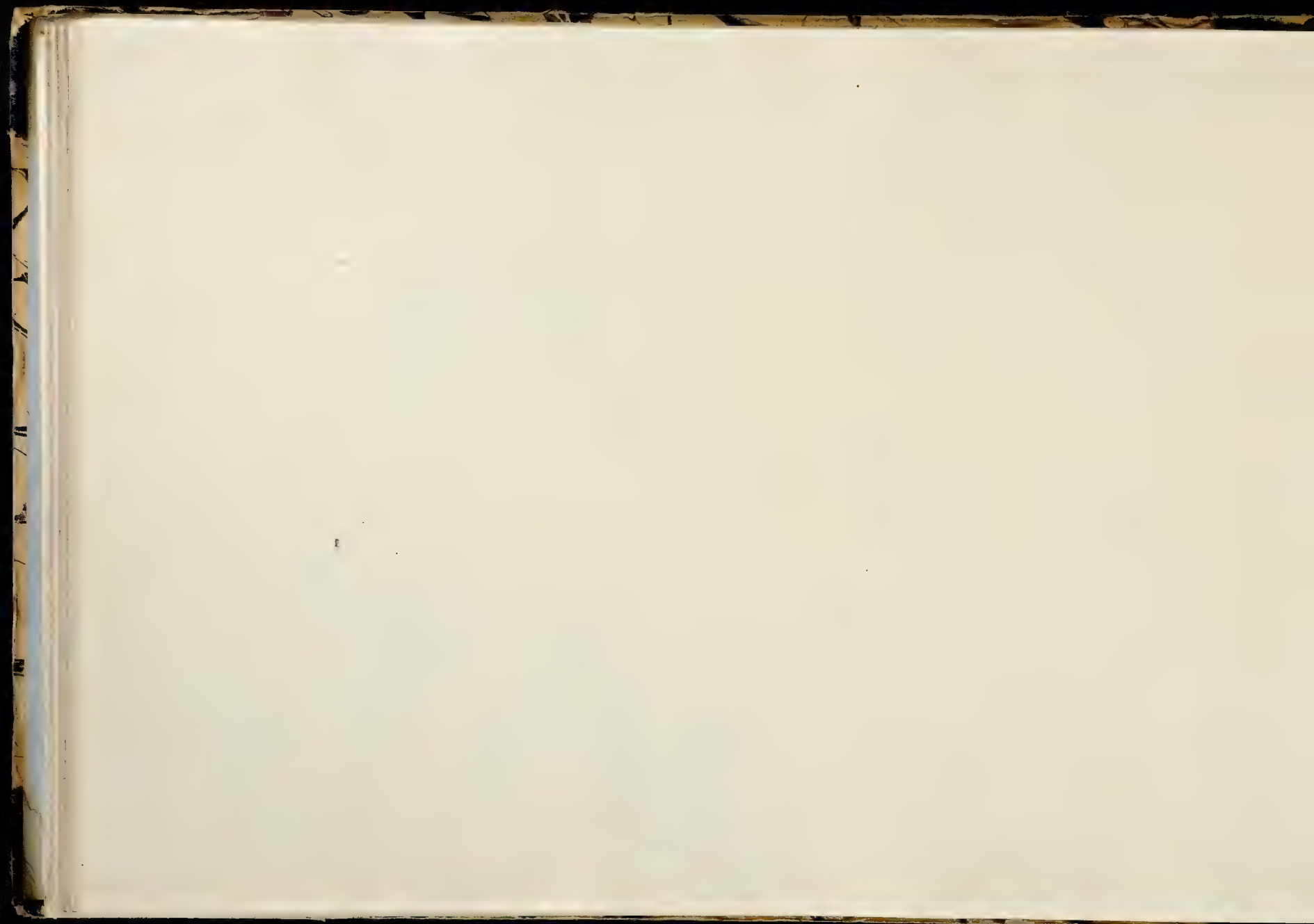


Fig 1

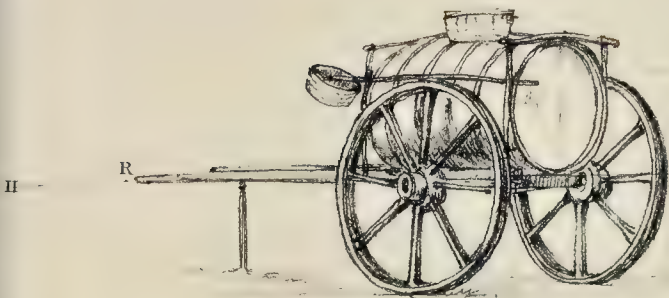


Fig 2

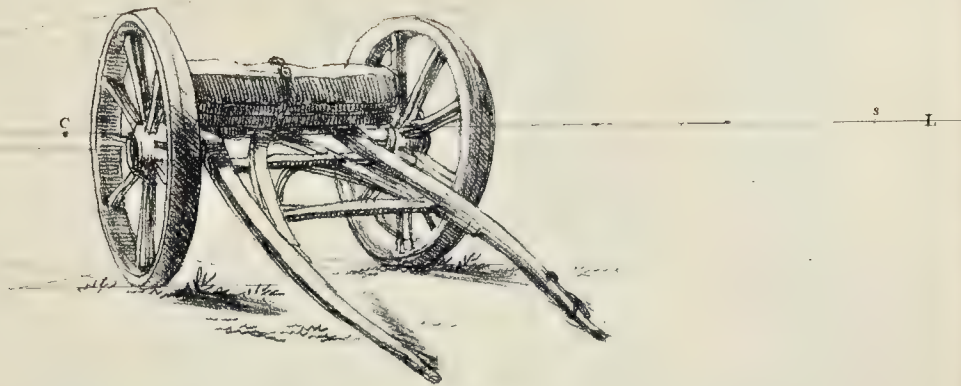


Fig 3

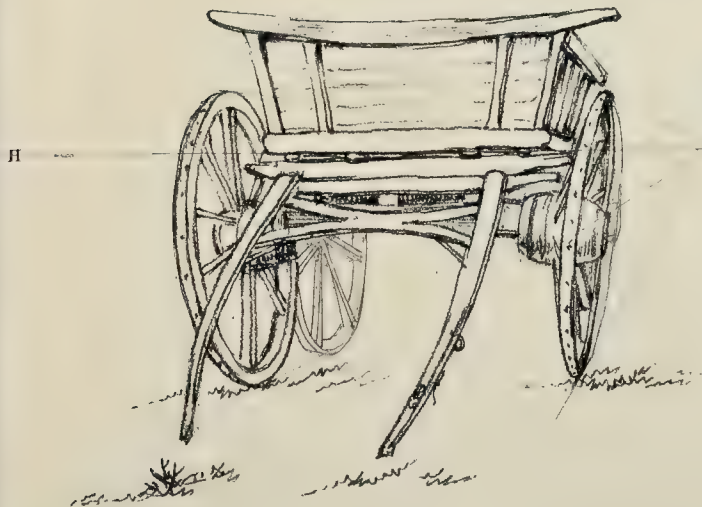
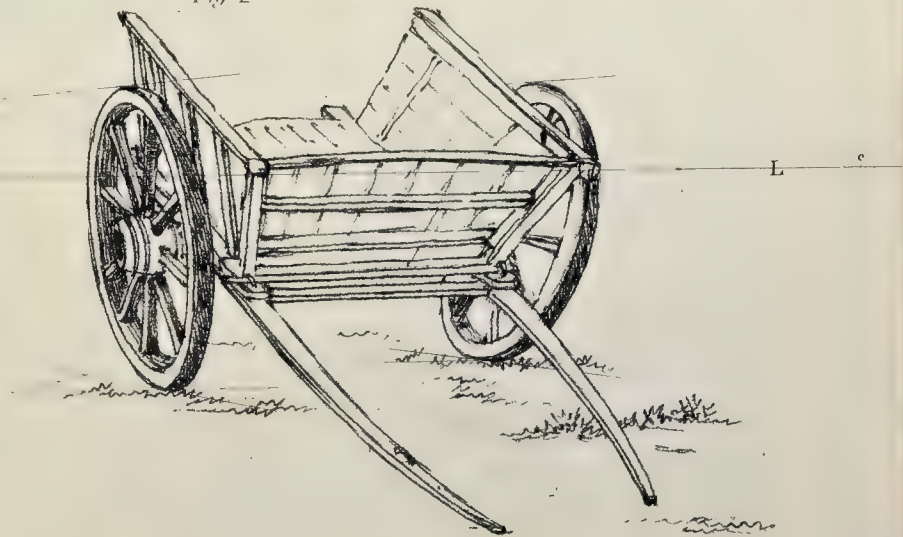
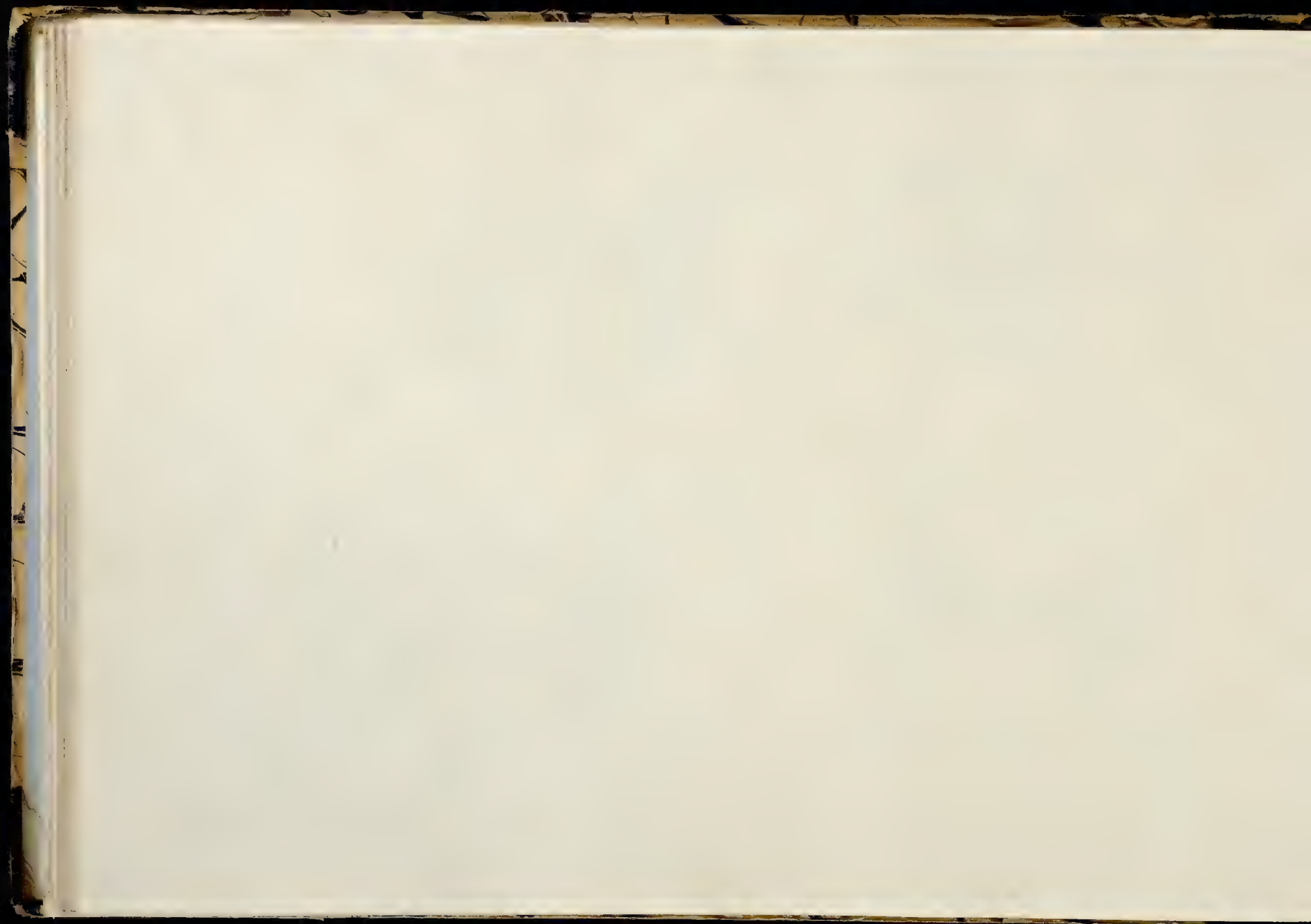
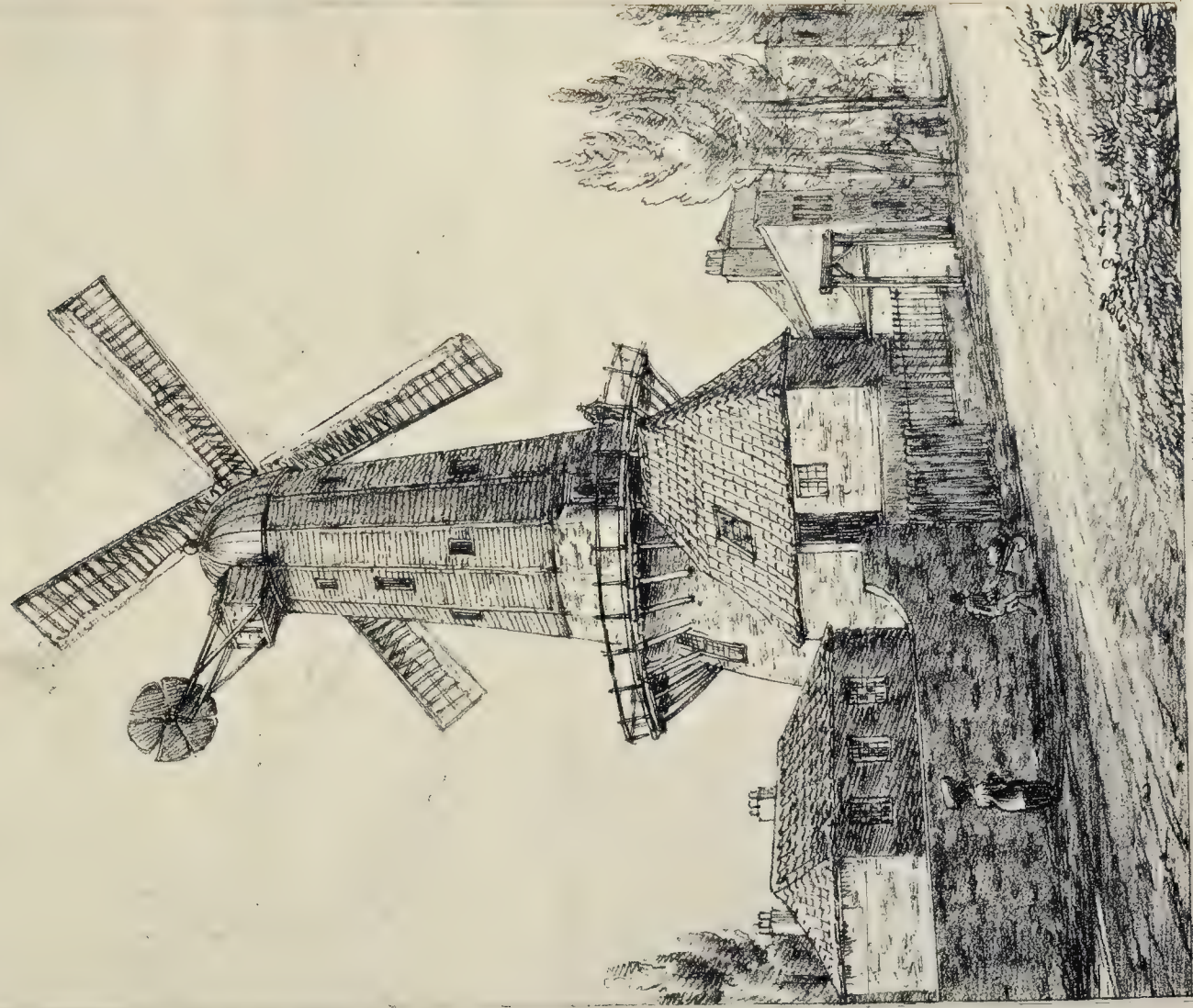


Fig 4

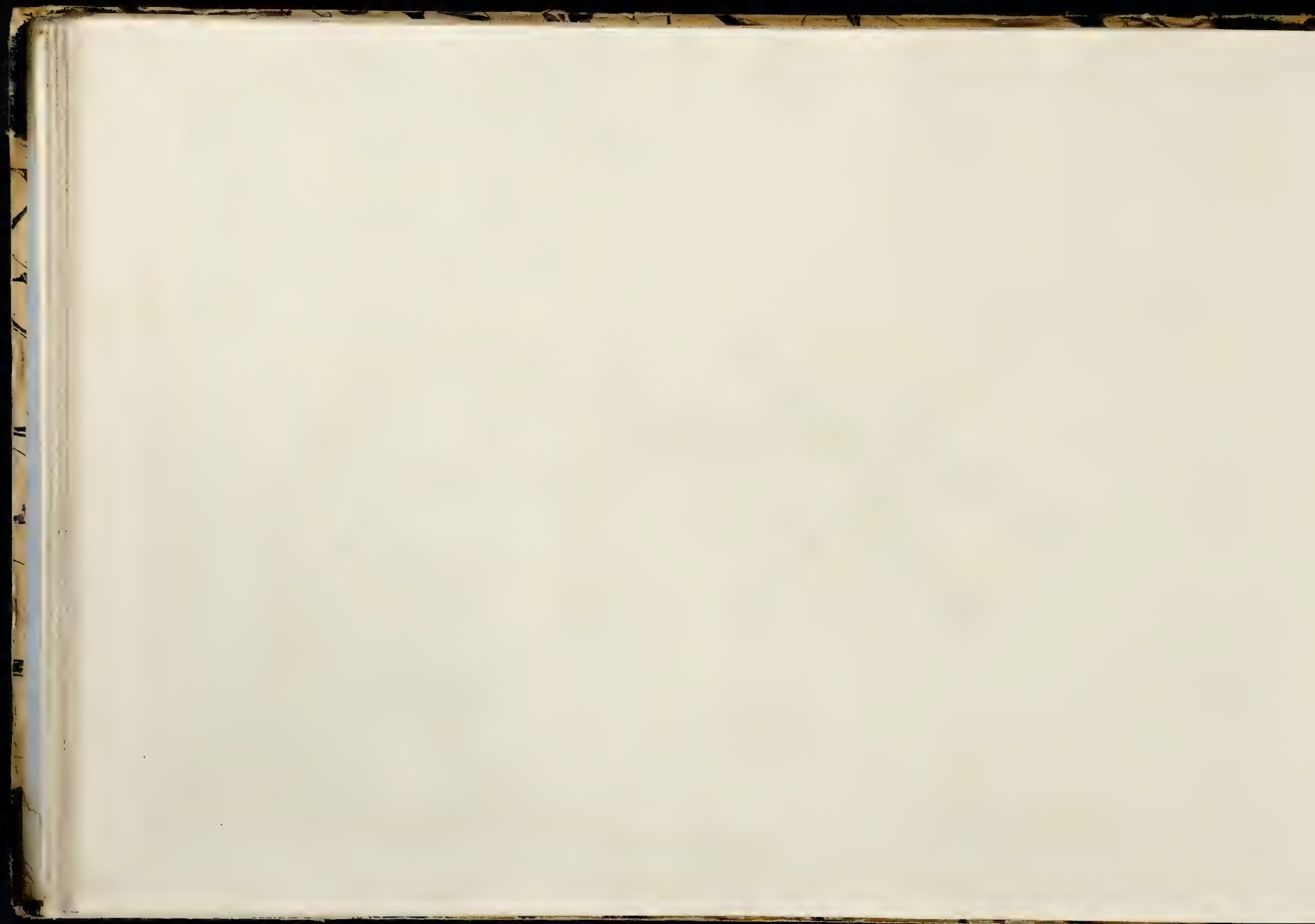






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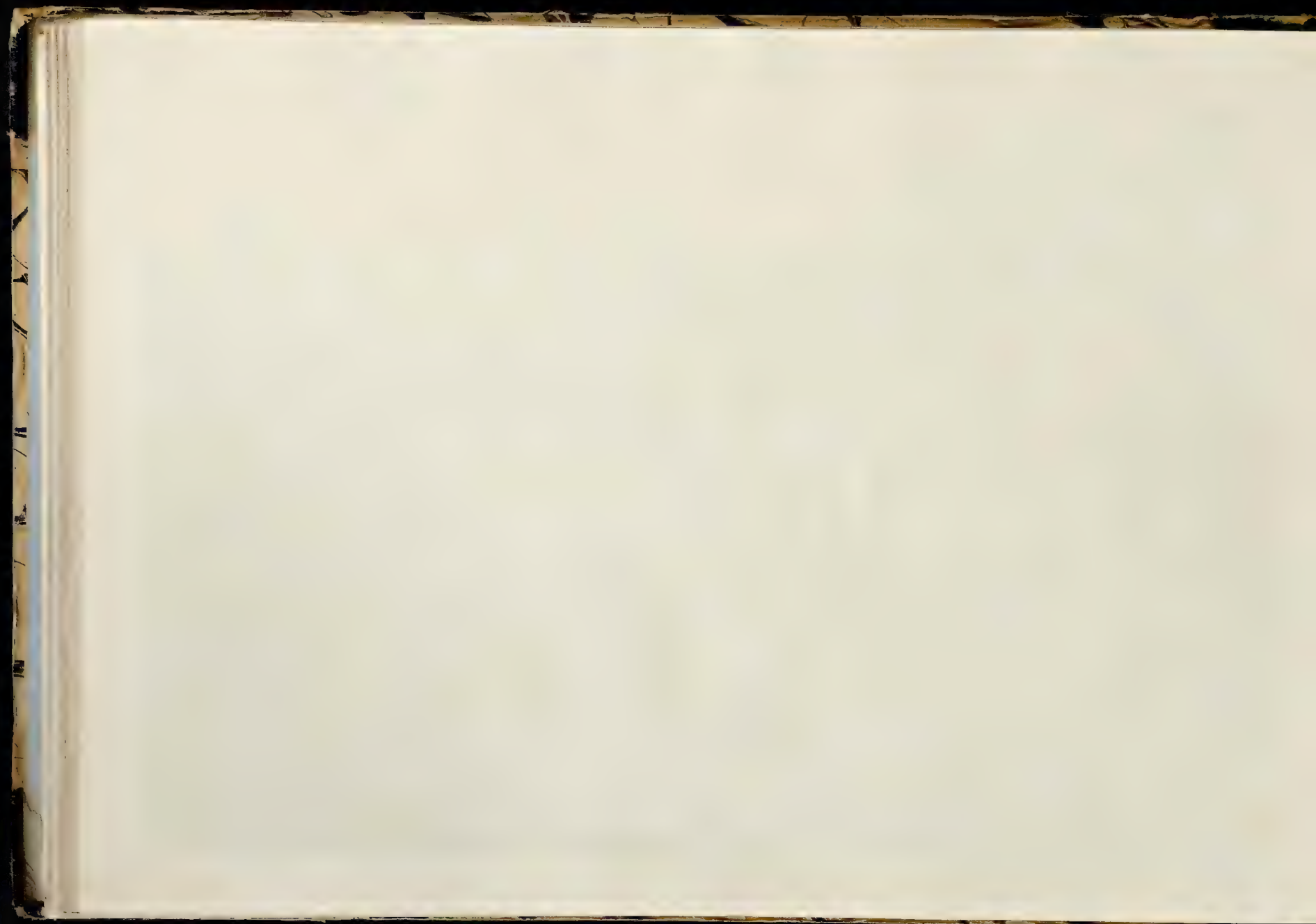
WIND MILL AT LAMBERTH



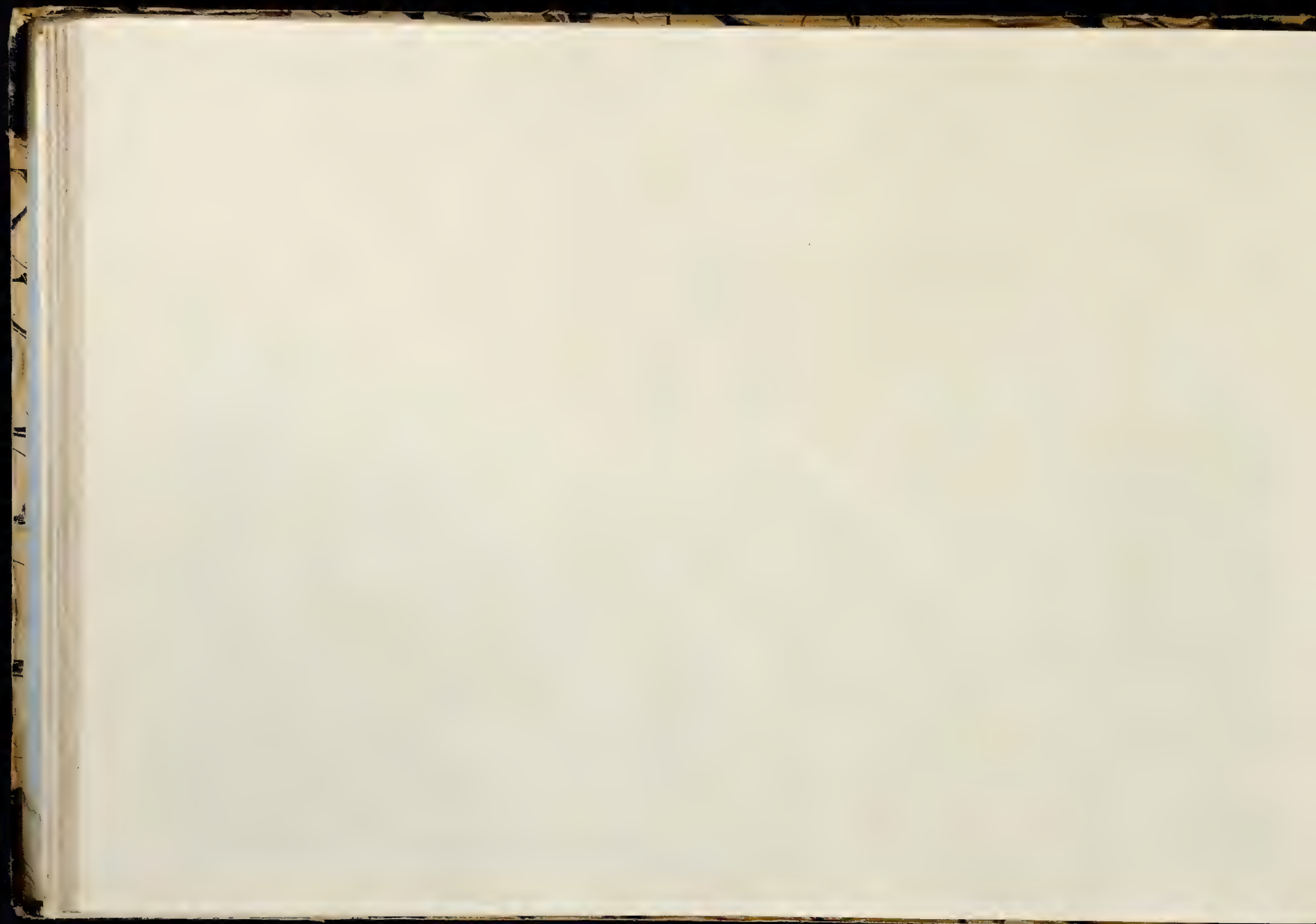


Engraved by the late J. G. H. 1811

WHEEL AT COLEBROOK DALE.

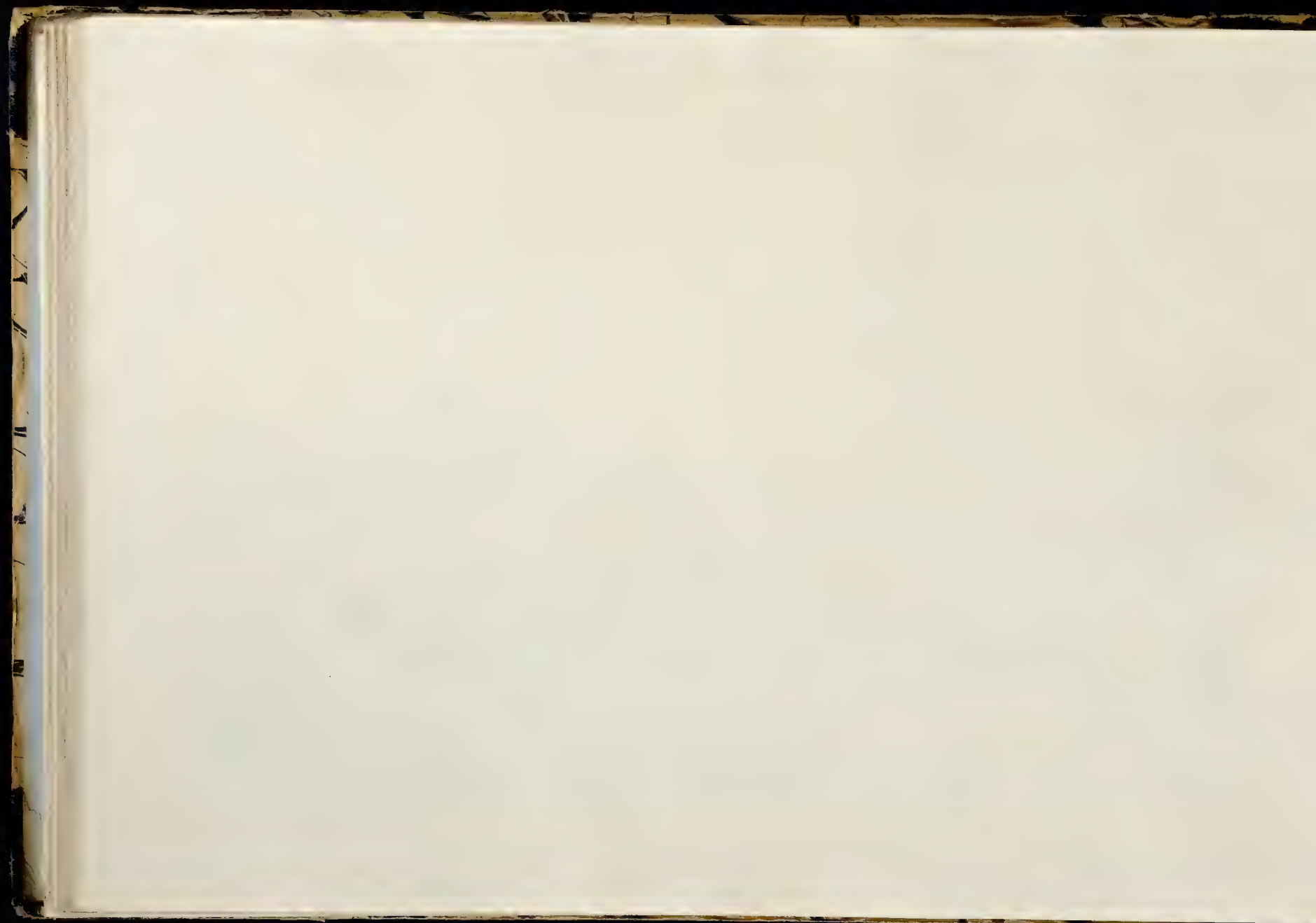


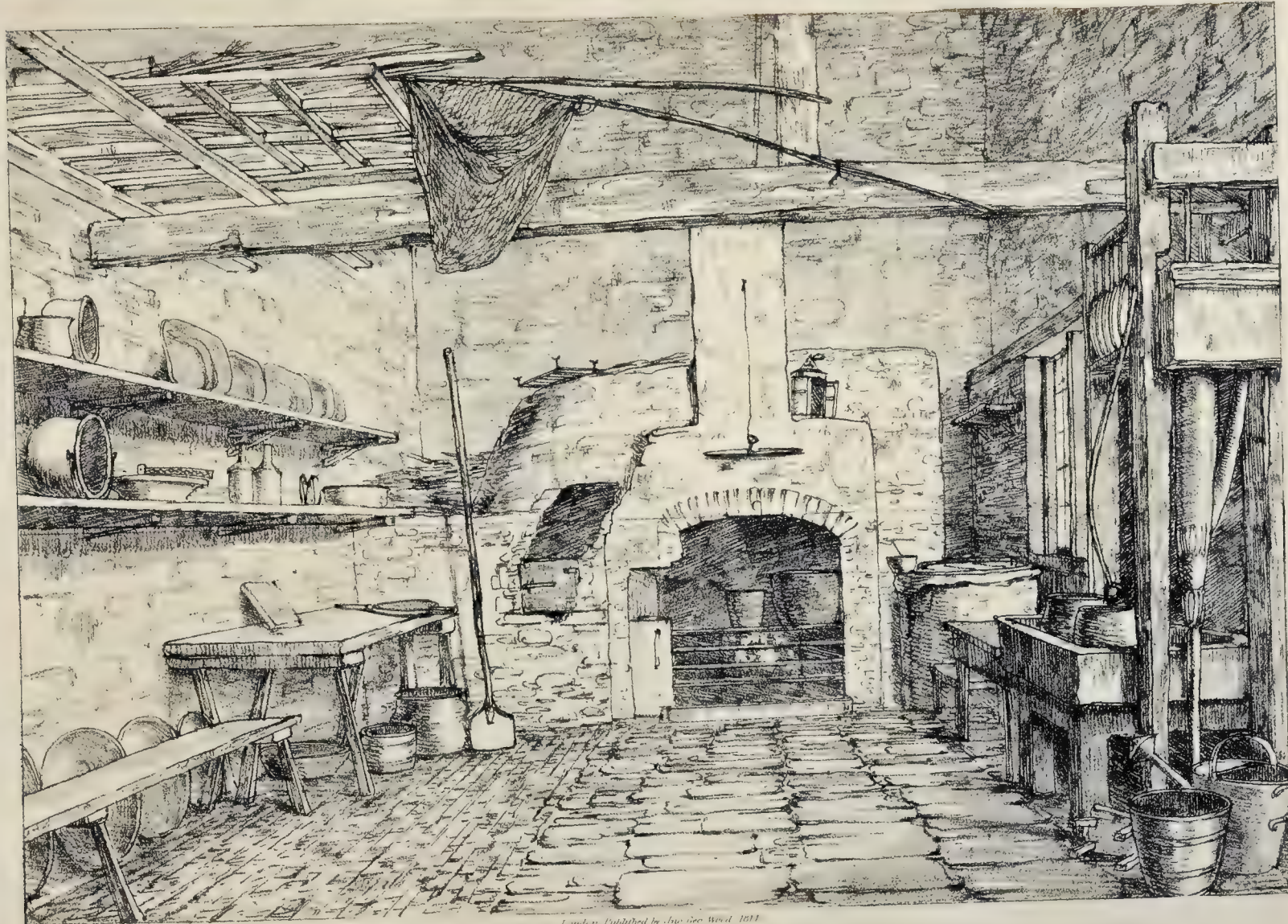






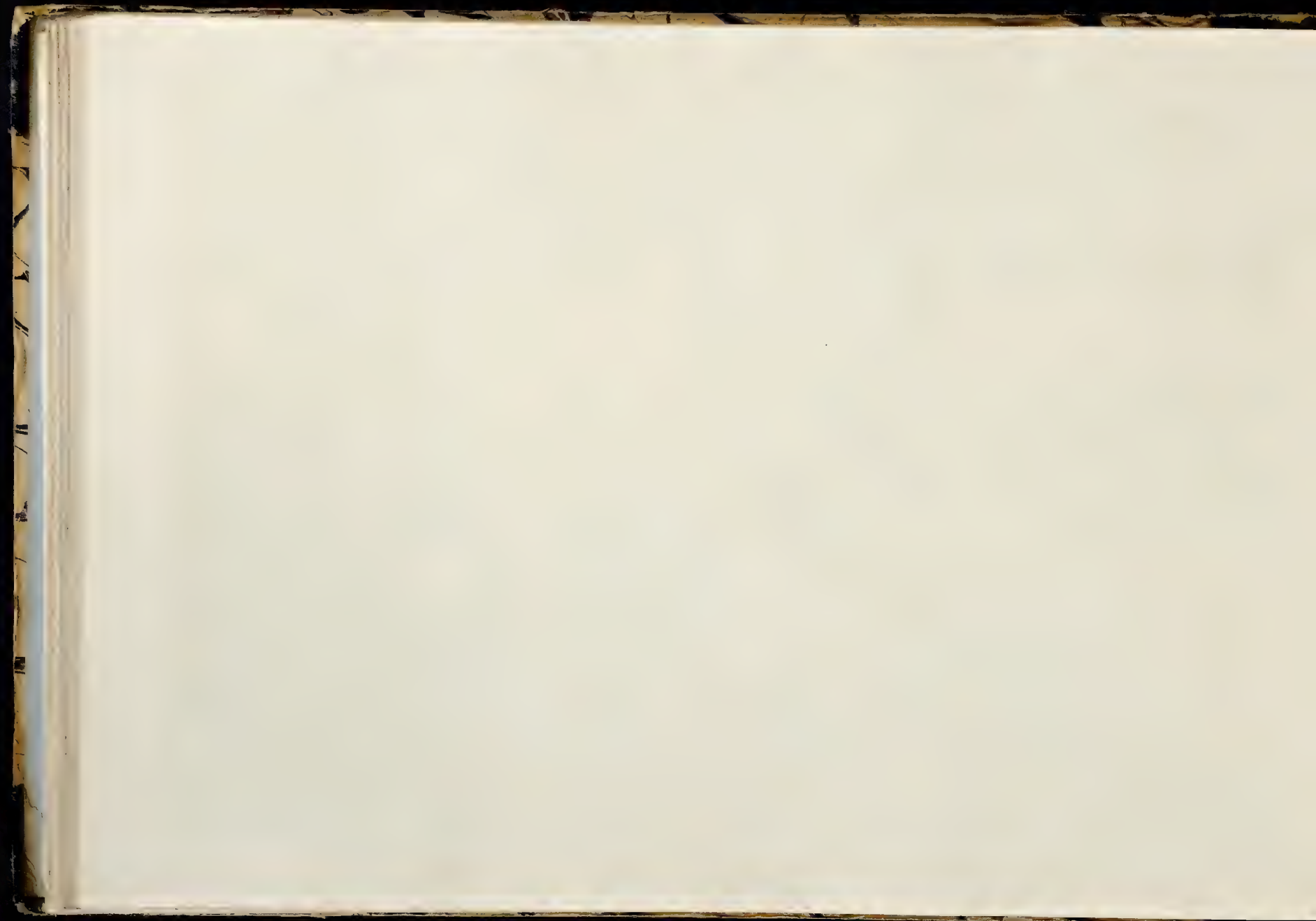
London Published by J. and W. Wood 1814





London, Published by J. and J. W. 1811

A FARM KITCHEN





London: Published by W. & A. Wood, 1791

A DESCENT.

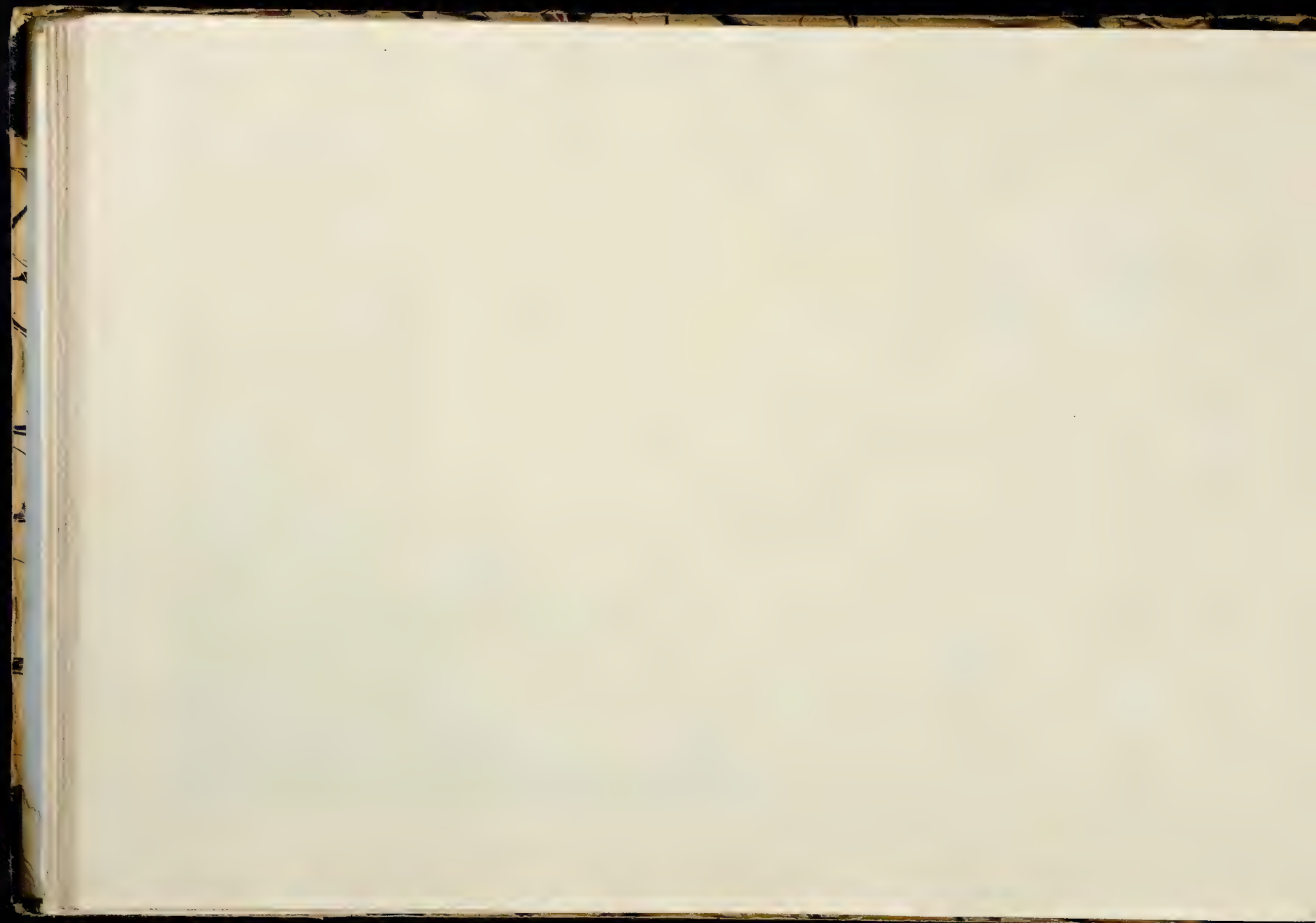


Fig 1



Fig 2

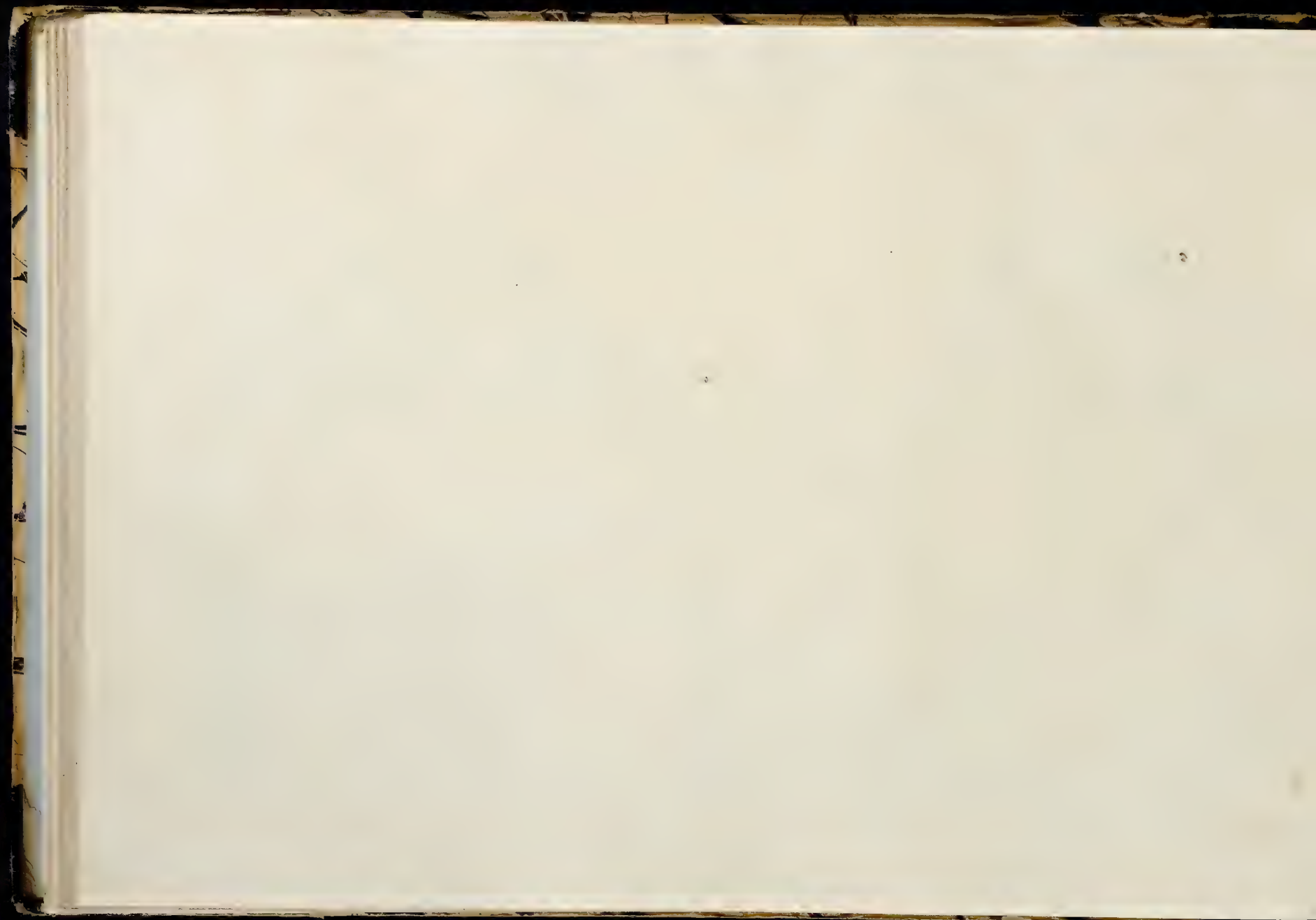


Fig 3



Fig 4

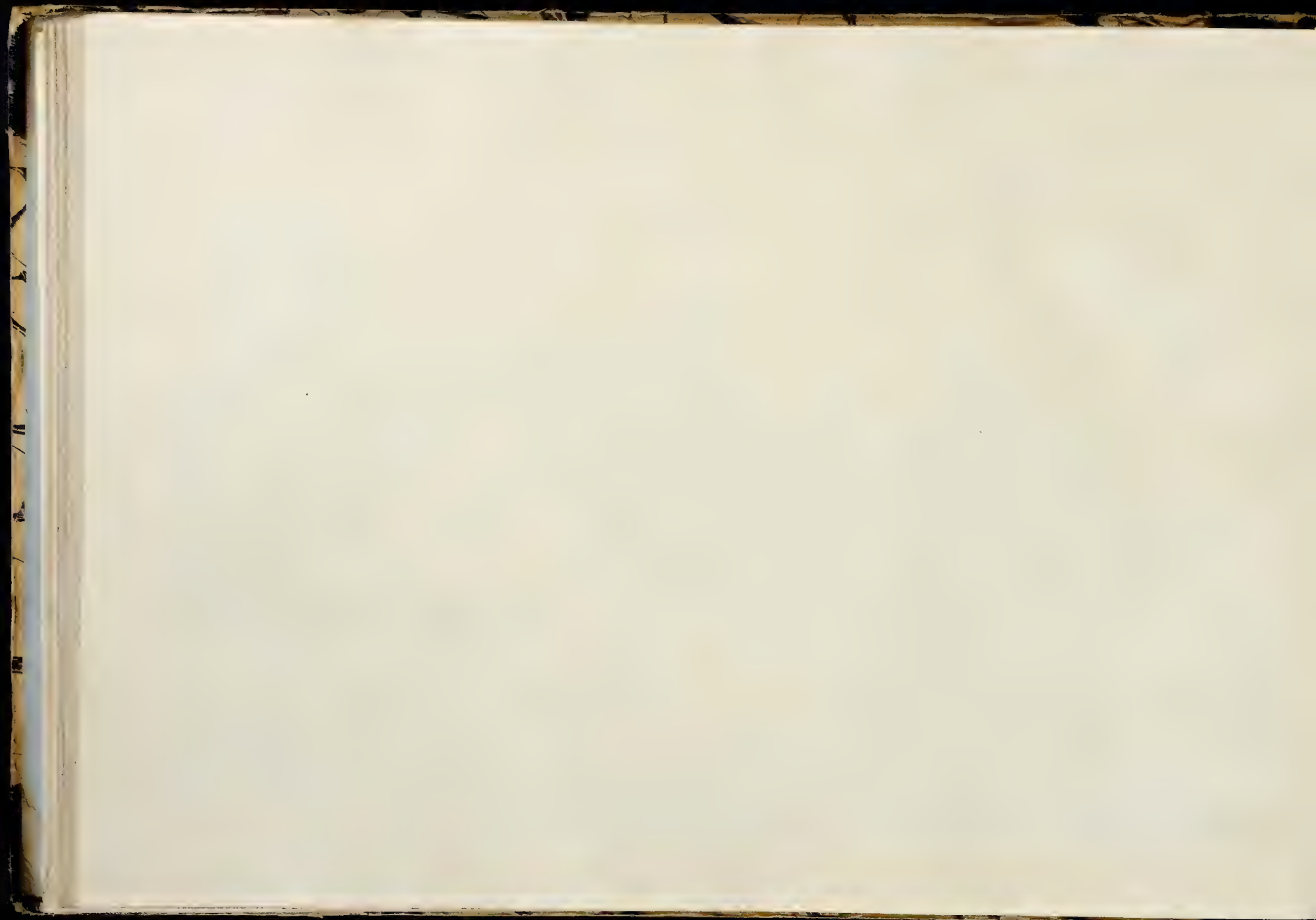






Published by J. W. & W. A. 1877

AT THE HAY



SKETCHING LANDSCAPE SCENERY.

PART III.

IN order, by the Art of Painting, to represent the appearance of those objects of which Landscape scenery is composed, experience has shewn the advantage of *generalizing* that appearance; for which reason the best painters of Landscape adopted certain modes of conveying to others the impression made upon their own minds, by *general*, rather than by *particular* resemblance; by the great outline, in preference to a minute delineation of all the parts; and this practice is found to present a stronger image of the reality than the early method of portraying the whole by a detail of all its minute parts. In the infancy of the Art, the first painters endeavoured to depict every leaf of the tree, and every hair of the head; but, as painting improved, this laborious and unprofitable style fell into disuse, and an attempt was made to represent, by more general means, the *effect* produced by the hair, and also that produced by the leaves of the tree; which attempt at length succeeded, by describing the great masses of Light and Shadow, and marking the leading forms both of the hair and foliage; and it appeared to be possible for a few lines judiciously placed, to express as much or even more than all those formerly used for the same purpose, and with the advantage of affording a greater degree of satisfaction, at a much less expense of time and labour.

The Works of Gerard Dow, so highly celebrated for their exquisite and minute finishing, are to be seen in several collections in this Country. This Artist not only represented the hairs of the head, eye-brows, and beard, but also the very pores of the skin; nevertheless this indefatigable application, by which he destroyed his sight at an early age, produced an effect very inferior to that afforded by a similar subject in the hands of a Titian, a Rubens, a Vandyke, and other eminent artists, whose practice was the very reverse, and required, comparatively, but a small portion of time.

It is hoped that the above observations will not be considered as offering a temptation to the student to relax in his attention to the subjects here offered as examples; on the contrary it is absolutely necessary that they should be carefully copied till the mode of expressing the different trees shall be so perfectly acquired, as to enable him to draw them even without an example to copy from.

Trees have ever been considered as the most difficult objects in Landscape Scenery, and without some hints from the more experienced draftsman, the difficulty to beginners would be very discouraging. The following examples of those trees commonly introduced in British Landscape, will be treated in as simple and intelligible a manner as the nature of the subject will admit; and it will be found easy to characterize any other tree, not given in this series, after the mode of representing the specimens here recommended for practice, shall be attained and understood.

ELEMENTS OF TREES.

PLATE I.

Figs. 1. 2. 3. 4. serve to characterize the Elm, when seen near or at a small distance. Fig. 1. should be frequently repeated, beginning from the point *, and carrying the hand first on one side, then on the other. Each of the more complete forms, as a, b, should be so shaped as that an oval, rather round than flat, may touch the outer marks of the pencil, as is seen in a. When this is accomplished the other examples in Fig. 1. may be attempted, as c, d and e, the former of which is often used as a termination to a small mass of foliage attached to the large mass.

Fig. 2. is an assemblage of these touches, so as to produce some idea of form; and it may be observed, that if the example letter a, Fig. 1. be divided by a line through the point *, the two divisions may be used for the respective sides of the mass, Fig. 2, which is divided by a similar line, and on the *right* is terminated as the one at letter d. fig. 1, but on the *left* as letter c.

The outline of Fig. 3 is nearly similar to Fig. 2, except that the under part of the mass is expressed : and by the introduction of a few lines for fibres, a portion of a tree begins to appear

Fig. 4. Represents a larger mass of foliage, the centre of which is similar to the preceding example, but the surrounding leaves are shaded in a slight degree. This shadow is produced by lines formed in the same manner as the outline of the tree, but usually more open near the extremity of the foliage than when approaching towards the middle of the mass, where it may resemble the Shadow, Fig. 7, Plate I, Part I.

Fig. 5. gives the Elements of the Ash, which in part resembles the Elm, but the extremities differ materially ; for instead of terminating like d or e, Fig. 1, they terminate as at a, Fig. 5 ; but it will be observed at b, that the terminations are almost joined by very fine lines : this apparent junction is occasioned by a more rapid execution, and is rather an advantage than a defect. Letter c is the kind of touch used to express the top of an Ash tree, or those parts of the foliage which grow from branches pointing upwards.

Fig. 6. carries the same operation a little further, with the introduction of a few branches.

Fig. 7. introduces a small portion of shadow, with the touch used at the top of the tree, as at letter c.

Fig. 8. contains the Elements of the Oak, in which a longer oval is employed than either for the Elm or Ash. The characteristic appearance of the Oak is a sharp or pointed leaf, as represented at d, and the long oval for the general form of the masses. The same touch is reversed at f ; g and h are the same touches united, the one pointing upwards, the other downwards ; g serves for the upper part of a mass, and h for the under part.

Fig. 9. is a similar progress in the Oak with Fig. 2 in the Elm.

Fig. 10. resembles Fig. 9, but with the addition of the under touch of the mass, which retains the general character of the Oak ; as the under touch assimilated with the general character of the Elm in Fig. 3.

Fig. 11. The progress of the Oak is here continued in the same gradation as that of the Elm in Fig. 4.

Fig. 12. represents a branch of Oak with its foliage, where the lower parts resemble the touch at letter h, Fig. 8.

PLATE II.

Fig. 1. The Weeping Willow.

Fig. 2. The Weeping Birch.

The chief distinction between these trees lies in the masses of the Weeping Willow being large, and the leaves long; but the masses of the Birch are something less, and the leaves very small: so that in order to represent the Birch, large dots will answer for the extremities, and a line partaking of a wave and a dot will describe the pendent foliage; but the leaves of the Weeping Willow require to be marked by longer strokes, pointing downwards.

Fig. 3. characterizes the foliage of the Common Willow.

Fig. 4. the Lombardy Poplar.

Fig. 5. the Larch.

Fig. 6. the Scotch Fir.

Fig. 7. ivy, which in the touch has some resemblance to the Oak, and to the Elm.

Fig. 8. the Beech.

Fig. 9. the Bramble.

It were easy to add many more to the list; but, since the same hand that can execute these will find no difficulty in varying the mode of expression for other trees, it is not deemed necessary or even advisable to increase the bulk of the work by needless additions.

PLATE III.

Contains specimens of the branches of a few of the most characteristic trees, with their fibres.

Fig. 1. represents the branches of the Oak, which are sharp, angular, and ever inclined to strike into new and phantastic directions; hence they are distinguished for their spirited boldness, and frequently for the grandeur, and even sublimity of their forms.

Fig. 2. The branches of the Ash are more elegant, and less abrupt than those of the Oak, generally continuing in an easy flowing line, with the fibres inclined upwards. The trunk also differs materially from that of the Oak.

Fig. 3. The trunk of the Beech is strongly characterized by the curved lines in the bark, and the branches are still less undulating than those of the Ash; but the fibres more numerous, and less substantial.

Fig. 4. The Weeping Birch is also strongly marked by its trunk and the fibres of the branches, which are still more numerous and thin than even those of the Beech.

These several distinctions may be easily understood by carefully copying the examples in this plate, and if any other variety should become the object of representation from nature, it may readily be described by any one who has studied the foregoing examples with proper attention.

PLATE IV.

Gives the Elm at different distances from the spectator. The touches will all be found in the Elementary Plate, and the mode of representation readily comprehended.

PLATE V.

Is a group of Elms at Bromley in Kent, in which the execution is generally similar to that of the preceding Plate; but the foliage towards the bottom of the nearest trees rather inclines upwards, and this is occasioned by the young shoots starting from the lower part of the trunk, which is a very common circumstance in the Elm.

PLATE VI.

Represents the Ash, the touch for which will be found in the Elementary plate of Trees.

PLATE VII.

Contains examples of Oak from Croft Castle in Herefordshire. The touch for the Oak will also be met with among the Elements.

PLATE VIII.

Gives the Oak and the Ash.

PLATE IX.

Is a portrait of a Beech at Woodchester Park, Gloucestershire.

PLATE X.

The Weeping Willow.

PLATE XI.

The Weeping Birch. The view at Croft Castle.

PLATE XII.

The Poplar.

PLATE XIII.

Contains the mode of describing some of the most useful trees in Landscape, as seen at different distances.

Fig. 1. is the Ash.

Fig. 2. the Oak.

Fig. 3. the Beech.

Fig. 4. the Elm.

PLATE XIV.

A Wood scene at Arley in Cheshire.

PLATE XV.

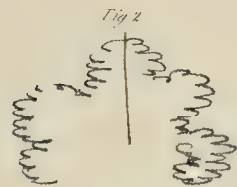
A Wood scene at Rotherwas in Herefordshire.

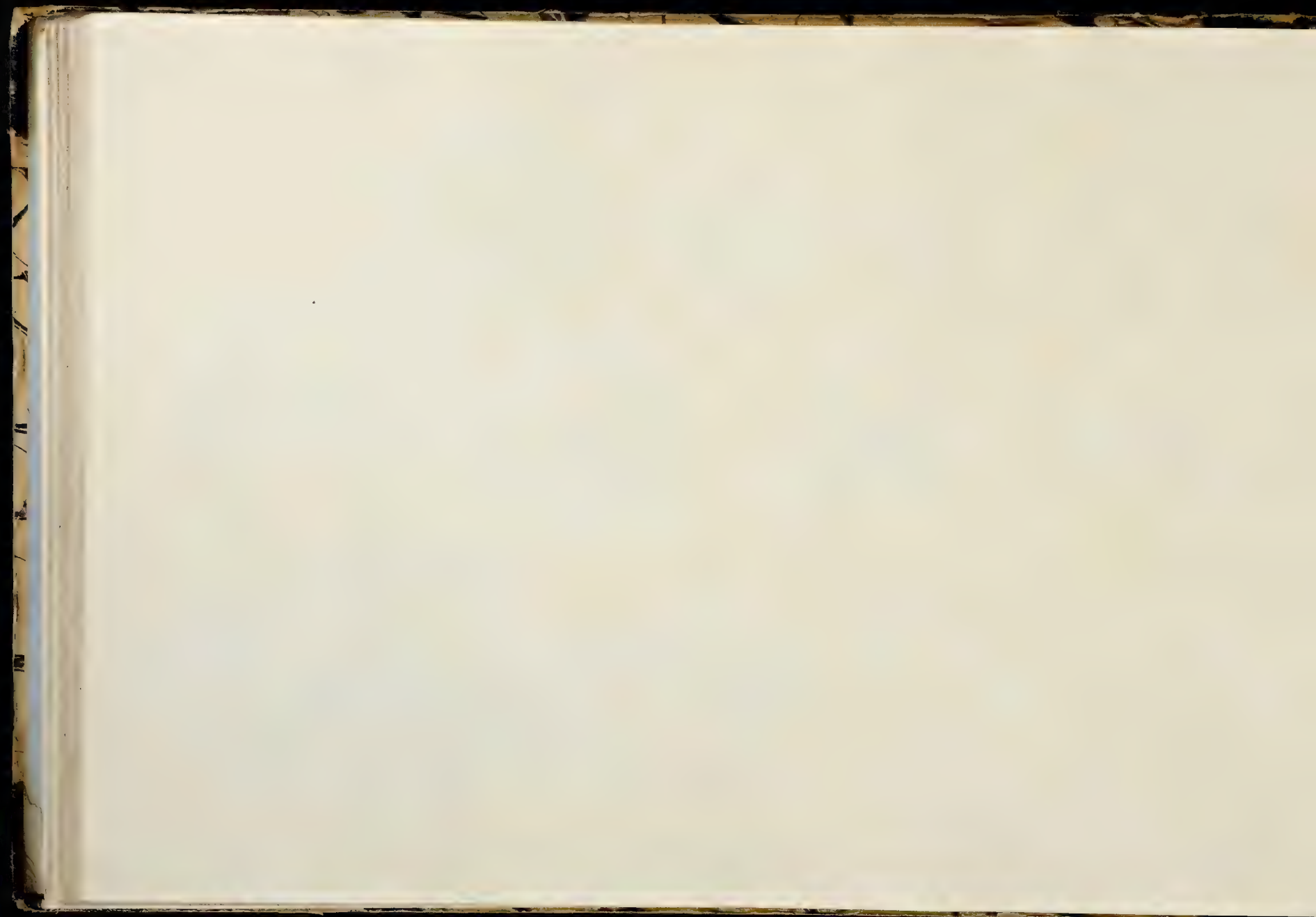
PLATE XVI.

The principal tree in this plate was chosen for the purpose of explaining the method of representing branches as seen in different positions. The branch No. 1. seems to point out of the picture, and this appearance is effected by a general application of the perspective of the circle. It has already been seen in Part II. of this work that the appearance of the circle is that of an oval, except when the plane of the circle stands opposite to the spectator, like a wheel affixed to the side of a house, against which the spectator directs his sight. But if the circle be turned in the least degree *from* the spectator it no longer appears circular but *oval*, and in proportion as it is more turned, the apparent oval becomes more and more narrow, till at length it falls into a straight line; this is the case with a wheel when its edge only is seen, as when going directly *from* the spectator. By a due attention to the above observations the difficulty of representing the branches of trees, *approaching* or *receding*, will be considerably diminished: for although a branch when cut through by a saw, may not present a regular circle, it will nevertheless be a curve not very far removed from a circle, and will certainly admit of a general application of the perspective of the circle. The branches marked 1, 2, 3, 4, will serve as examples of what has been above advanced. Nos. 1 and 4 are pointing towards the spectator, and may be supposed to have had a part sawed off, and consequently present the sawed end towards the spectator which appears nearly round, and it must be observed that every turn of the branch No. 1. is expressed by a curve approaching to a circle, and the same figure is used where the branch grows from the trunk of the tree in Nos. 1, 3, and 4; but less circular in No. 3. and still less so in No. 2. The branch No. 2. bends *from* the spectator soon after it leaves

the trunk, and also near the extremity; another branch is thrown out in its progress at No. 5. which is also directed *from* the spectator, and the representation when *receding* from, is effected by the same sort of curve, as when *approaching* towards the person looking at it, but when a branch is so situated as neither to approach nor recede, then those parts which have been expressed by *curved* lines will be represented by *straight* ones, like the timber at No. 6.

Our attempts to foreshorten the branches of trees may be assisted by a recollection of the buildings No. 6. Plate 1. Part I. of this work and subsequent plates, where the sides which are really longest frequently occupy the smallest space in the representation: an attention to this fact will operate as a caution against allowing too great a space to parts intended to appear foreshortened.







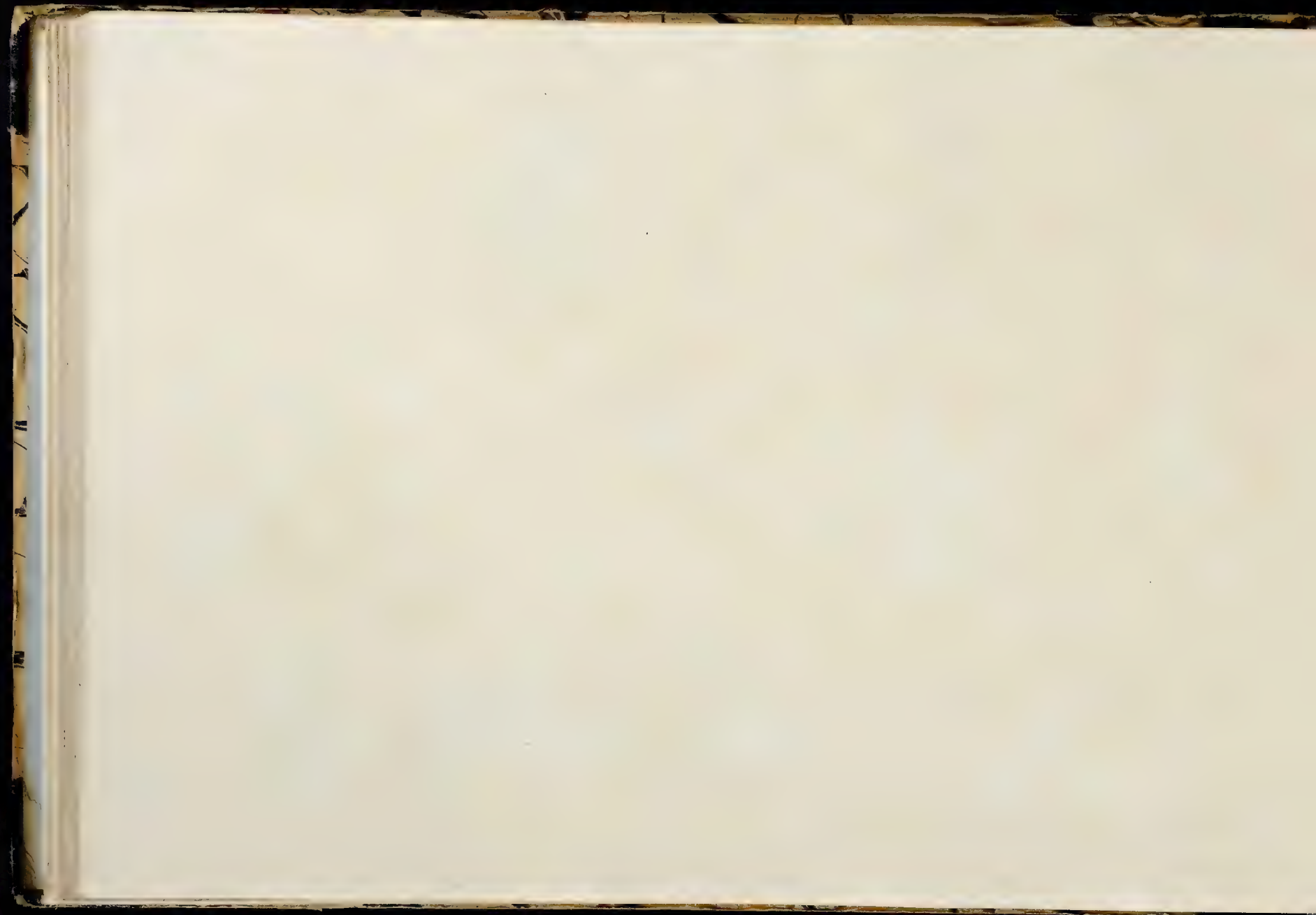




Fig. 1



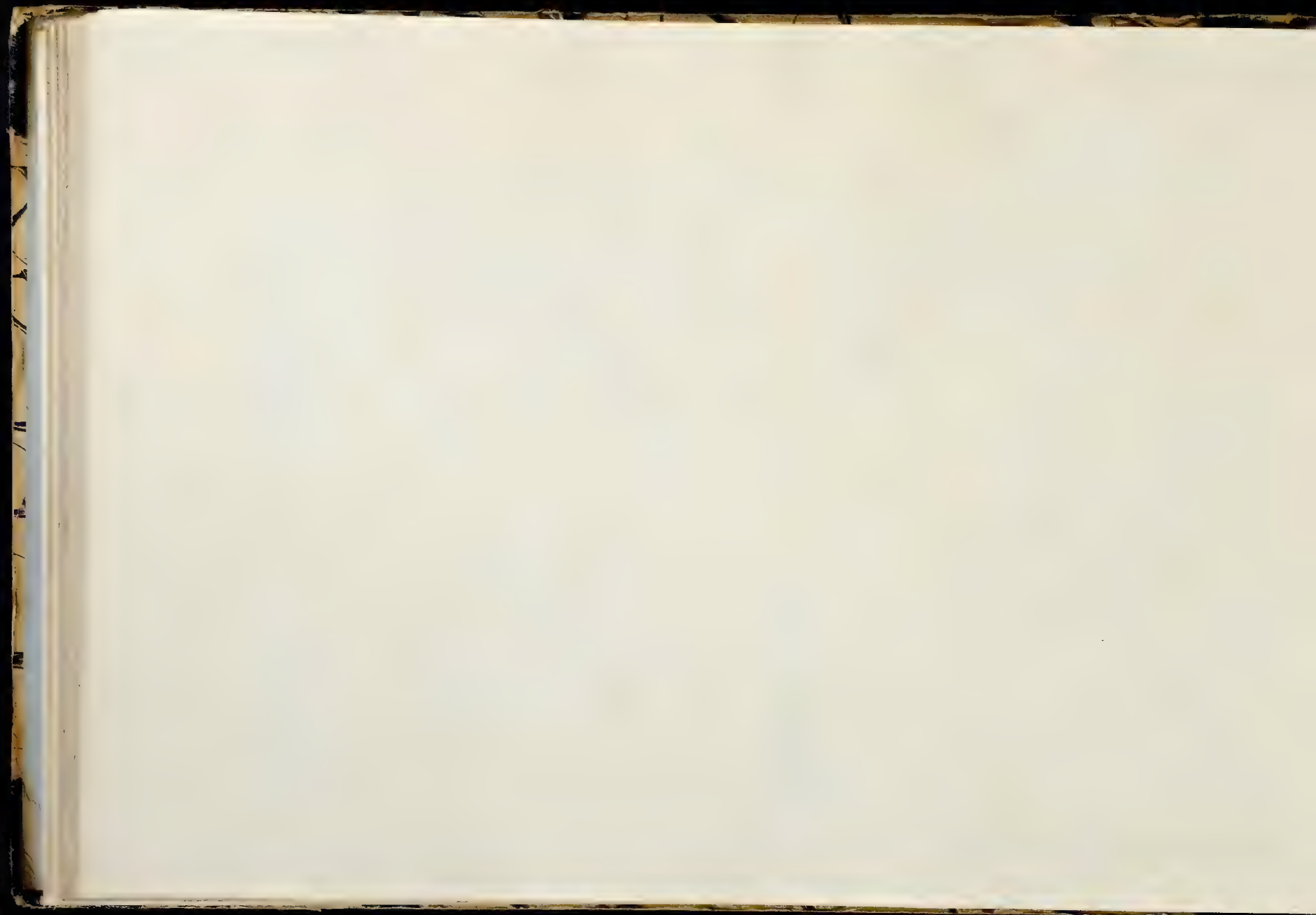
Fig. 2



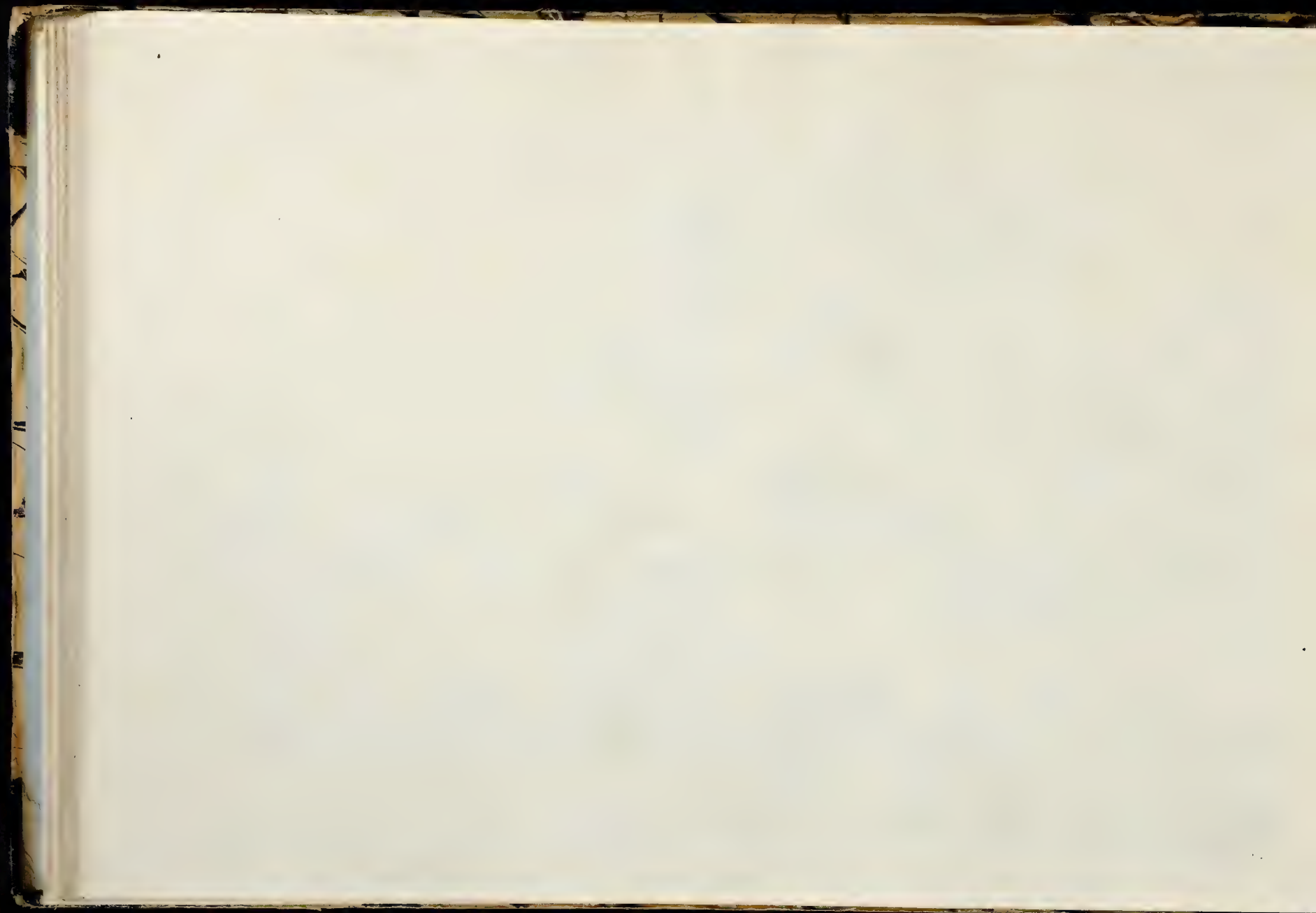
Fig. 3



Fig. 4

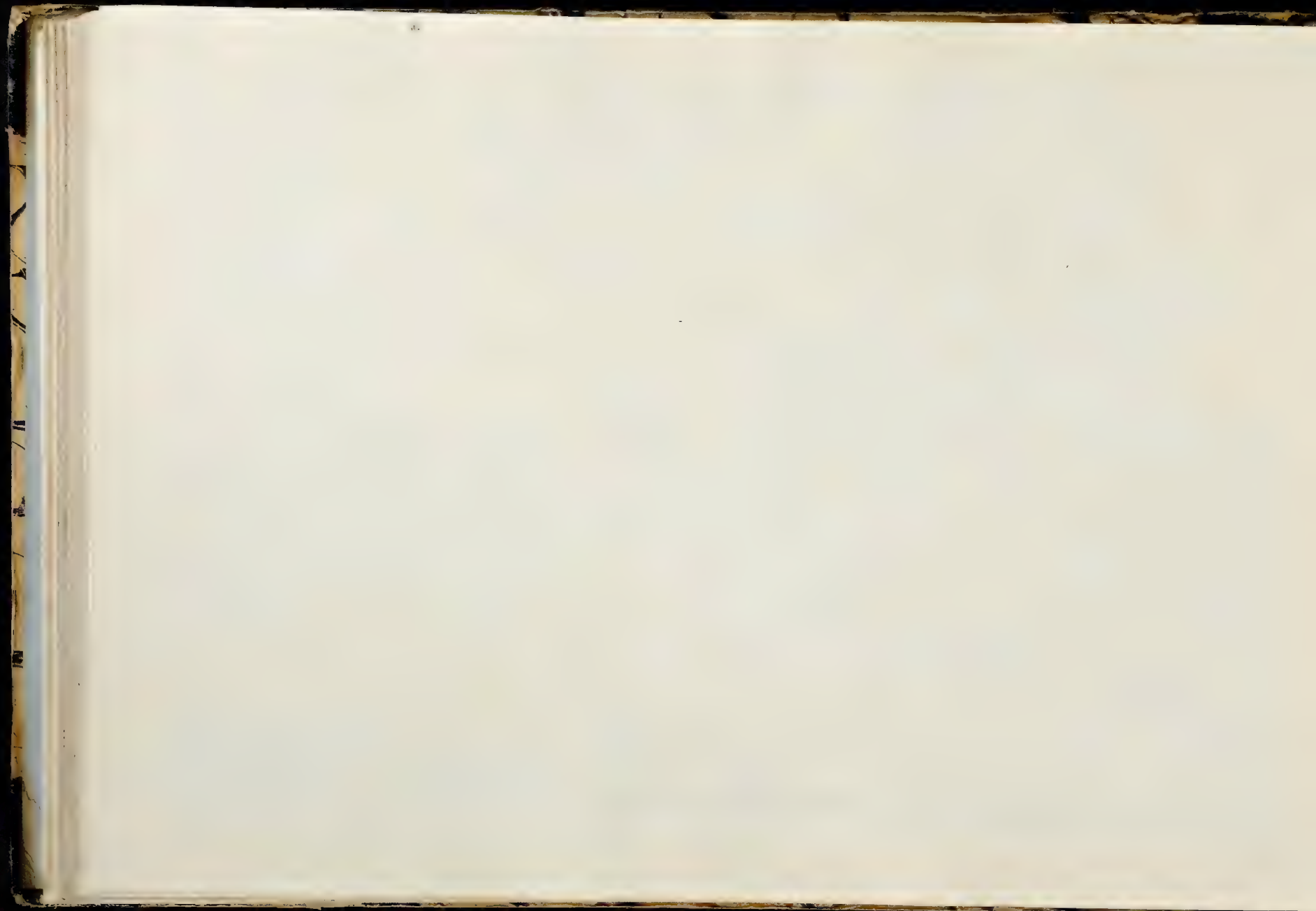




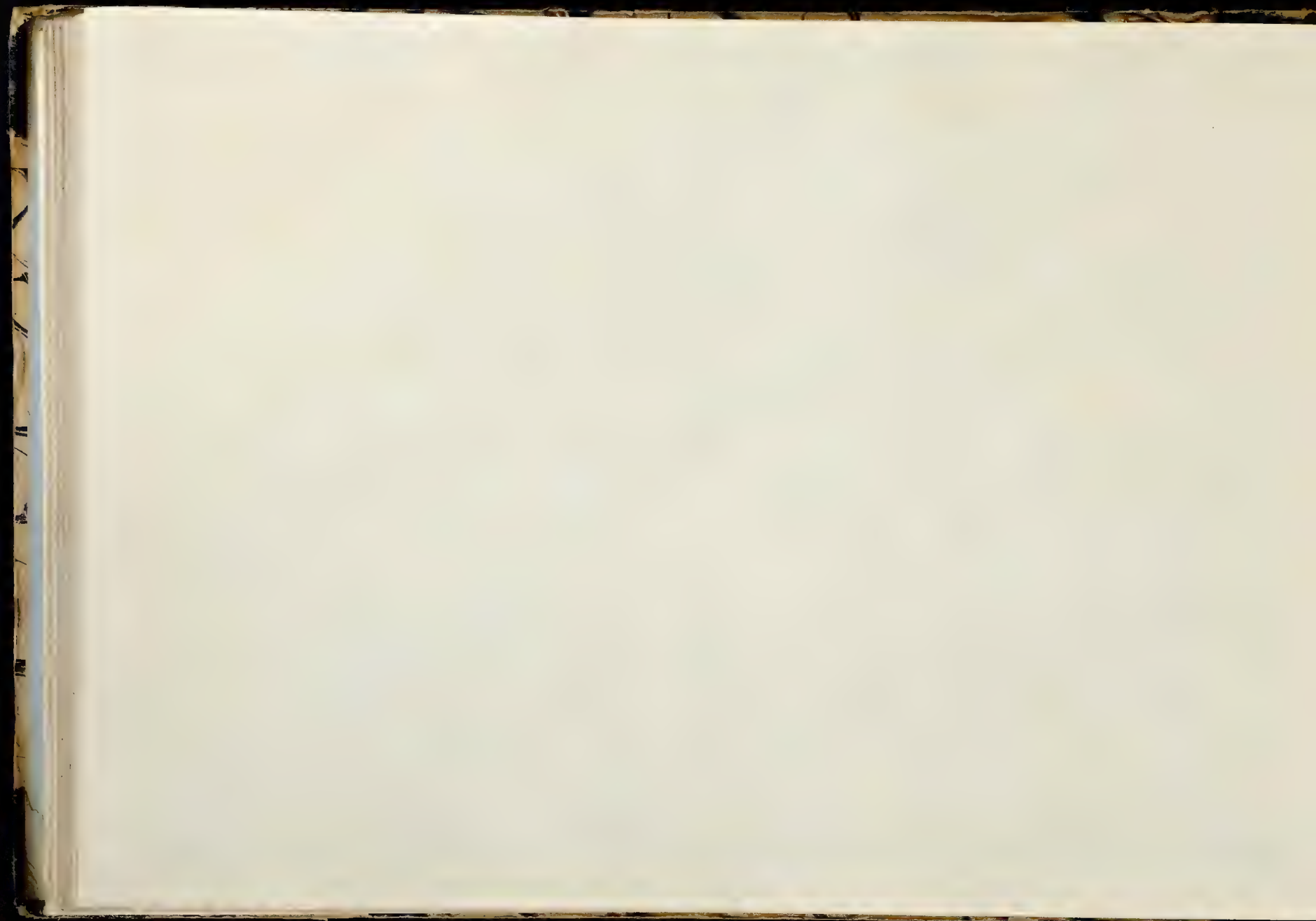




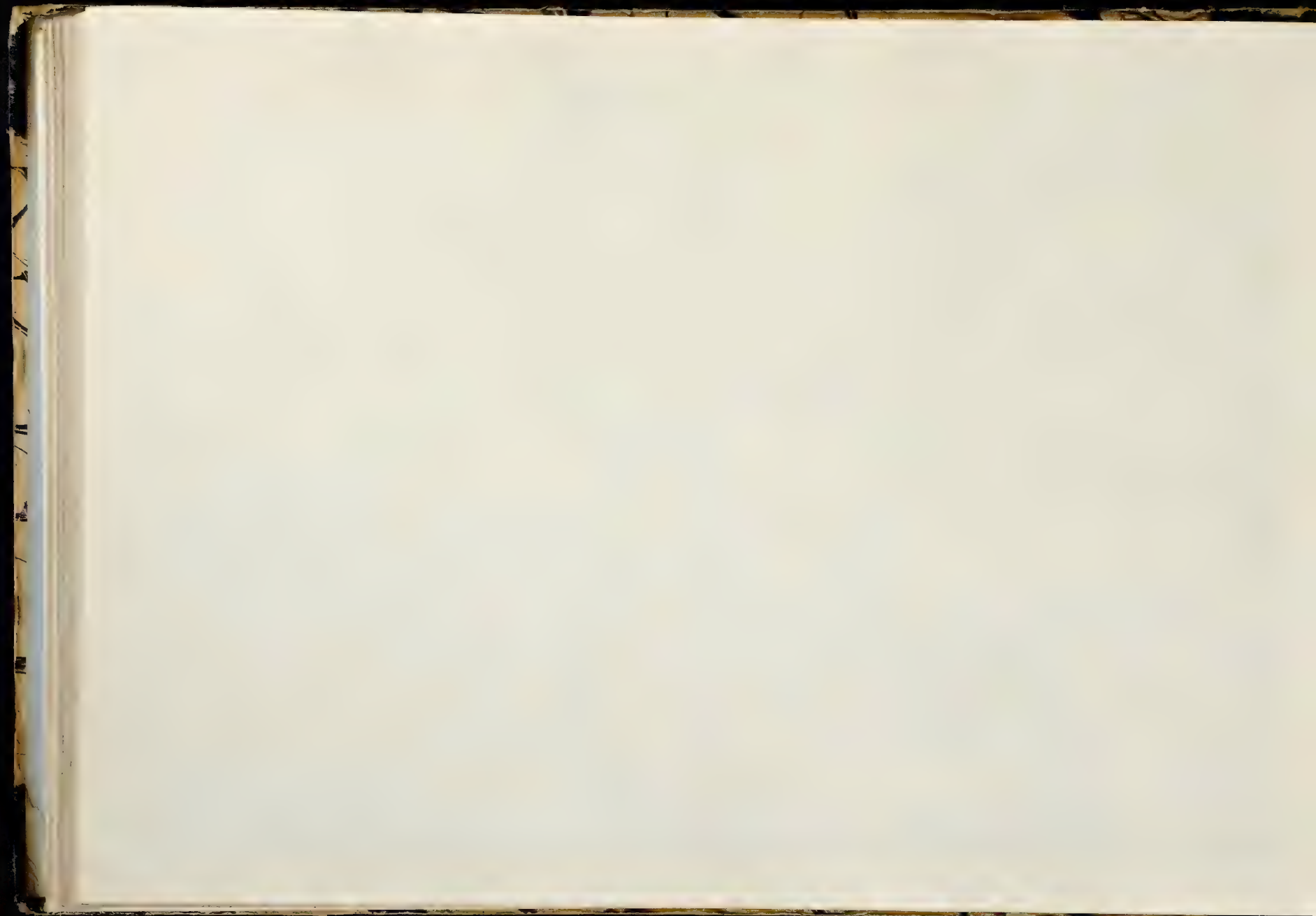
London Illustrated by J. van Nostrand, 1841.



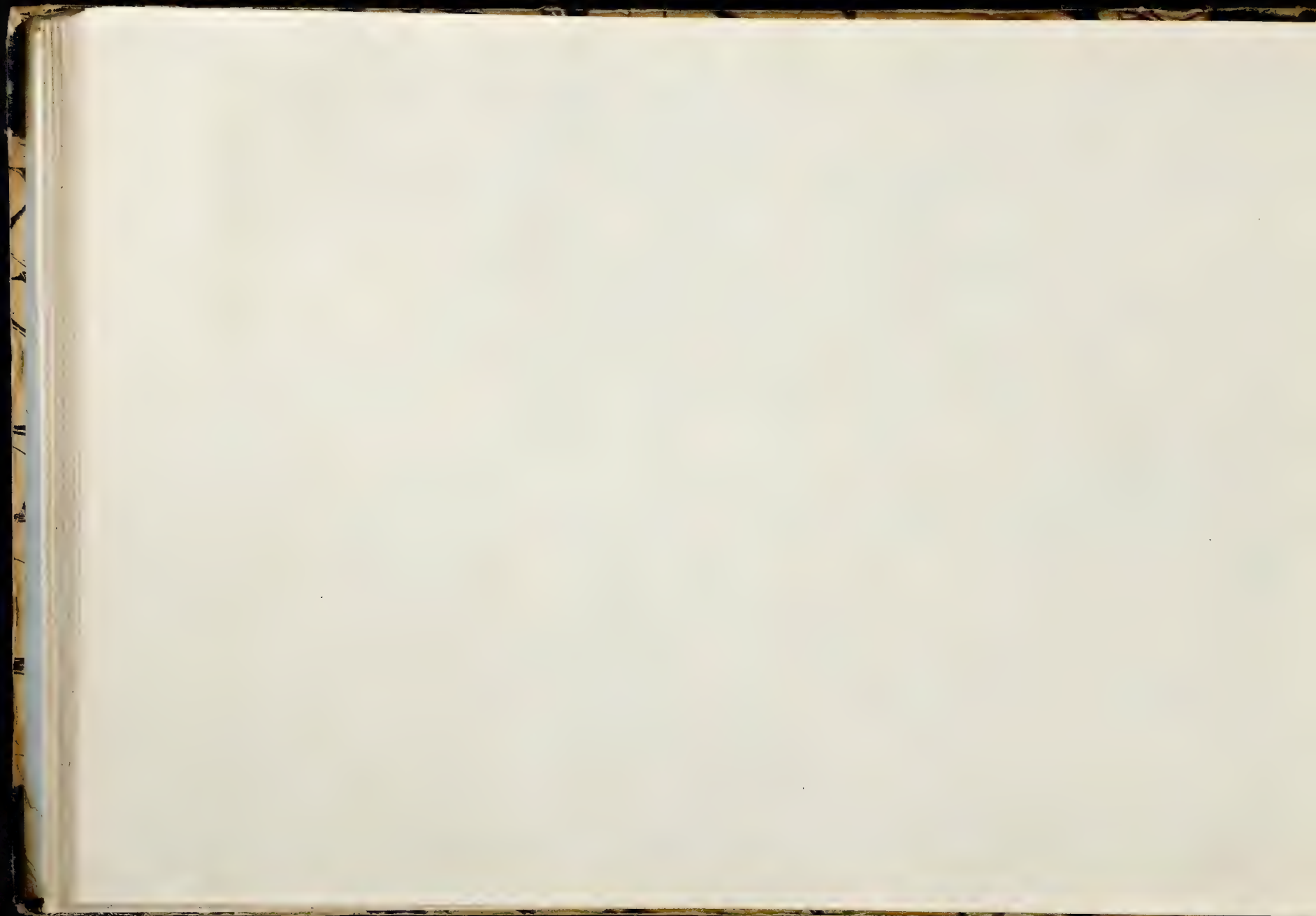






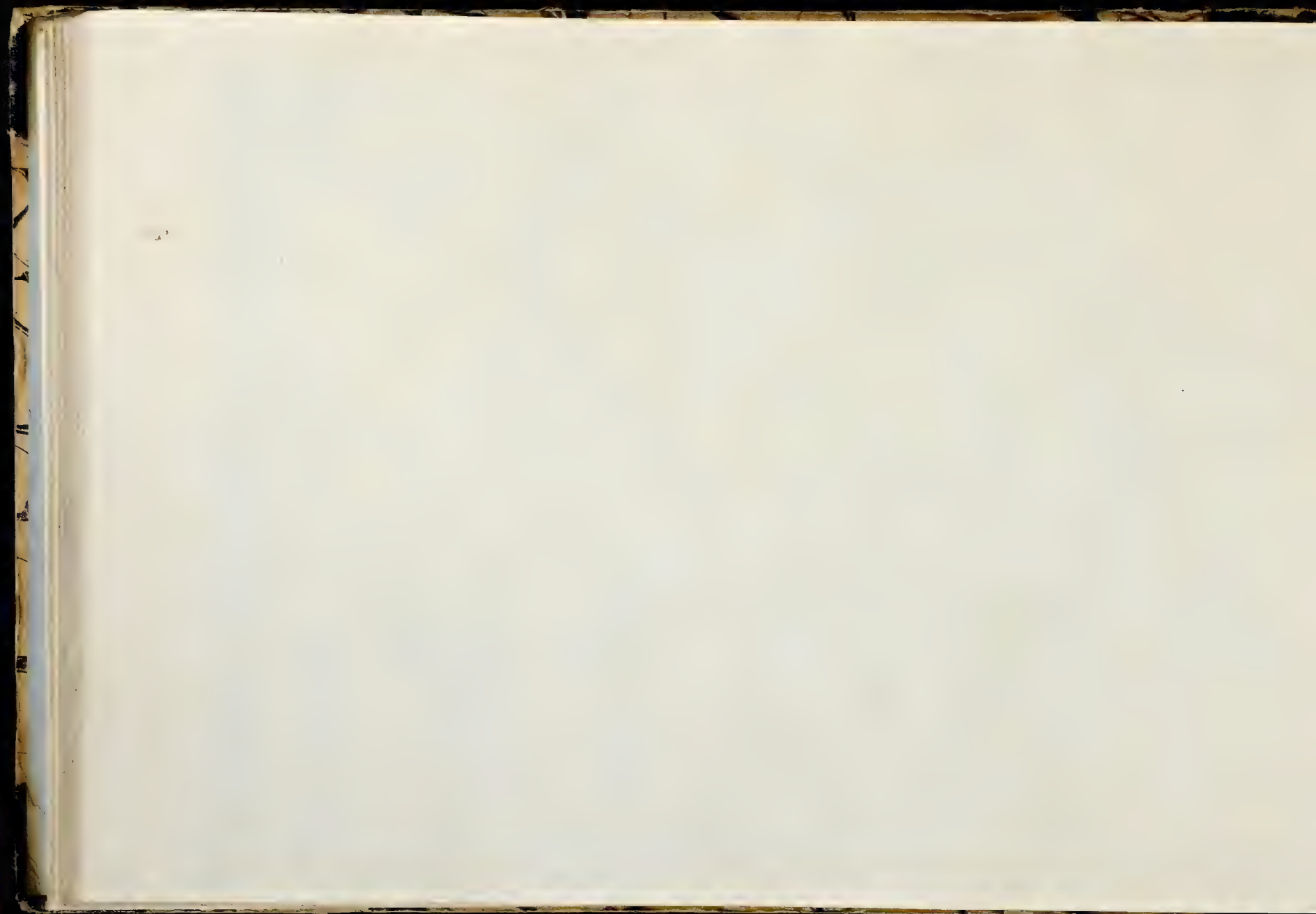




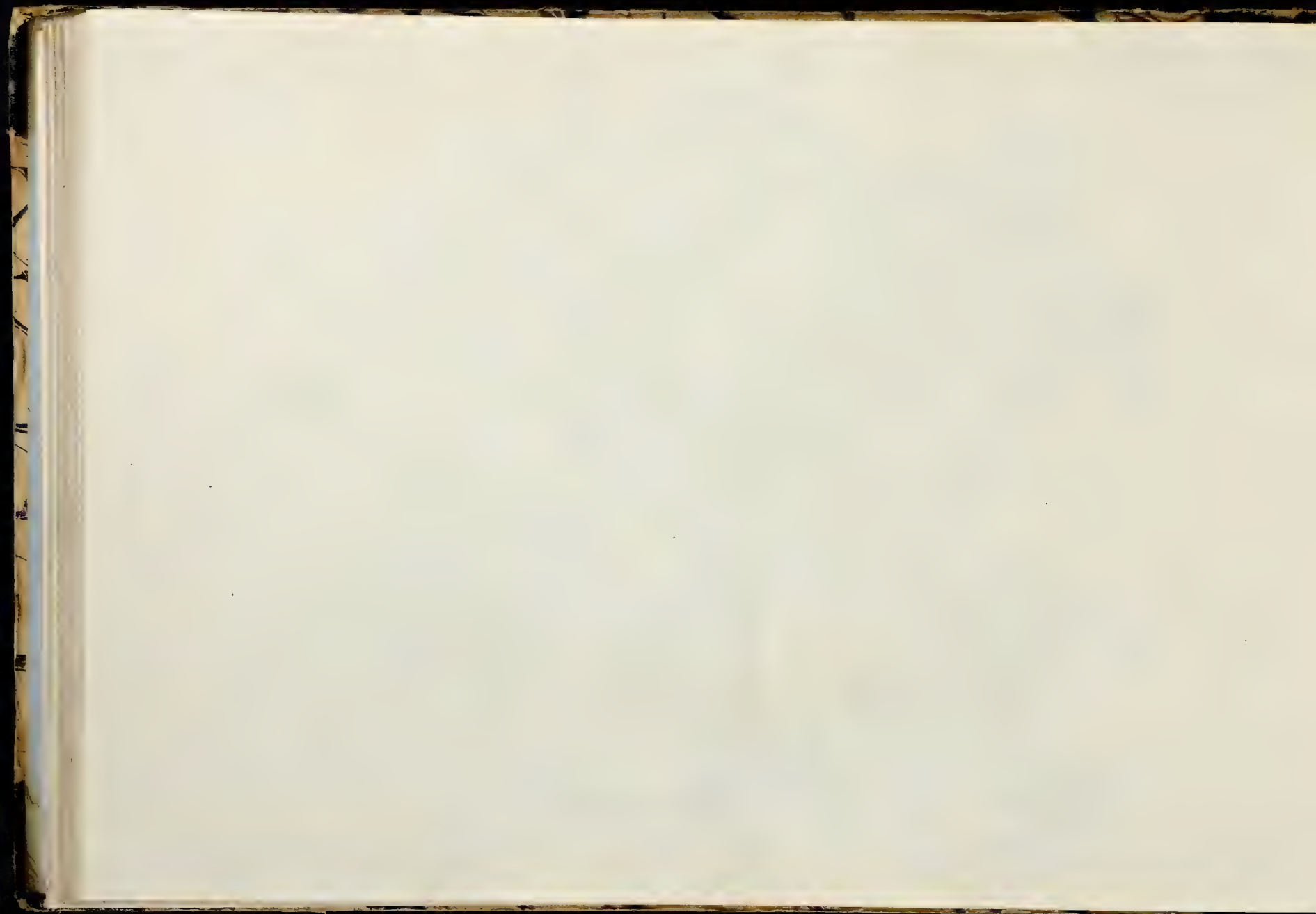




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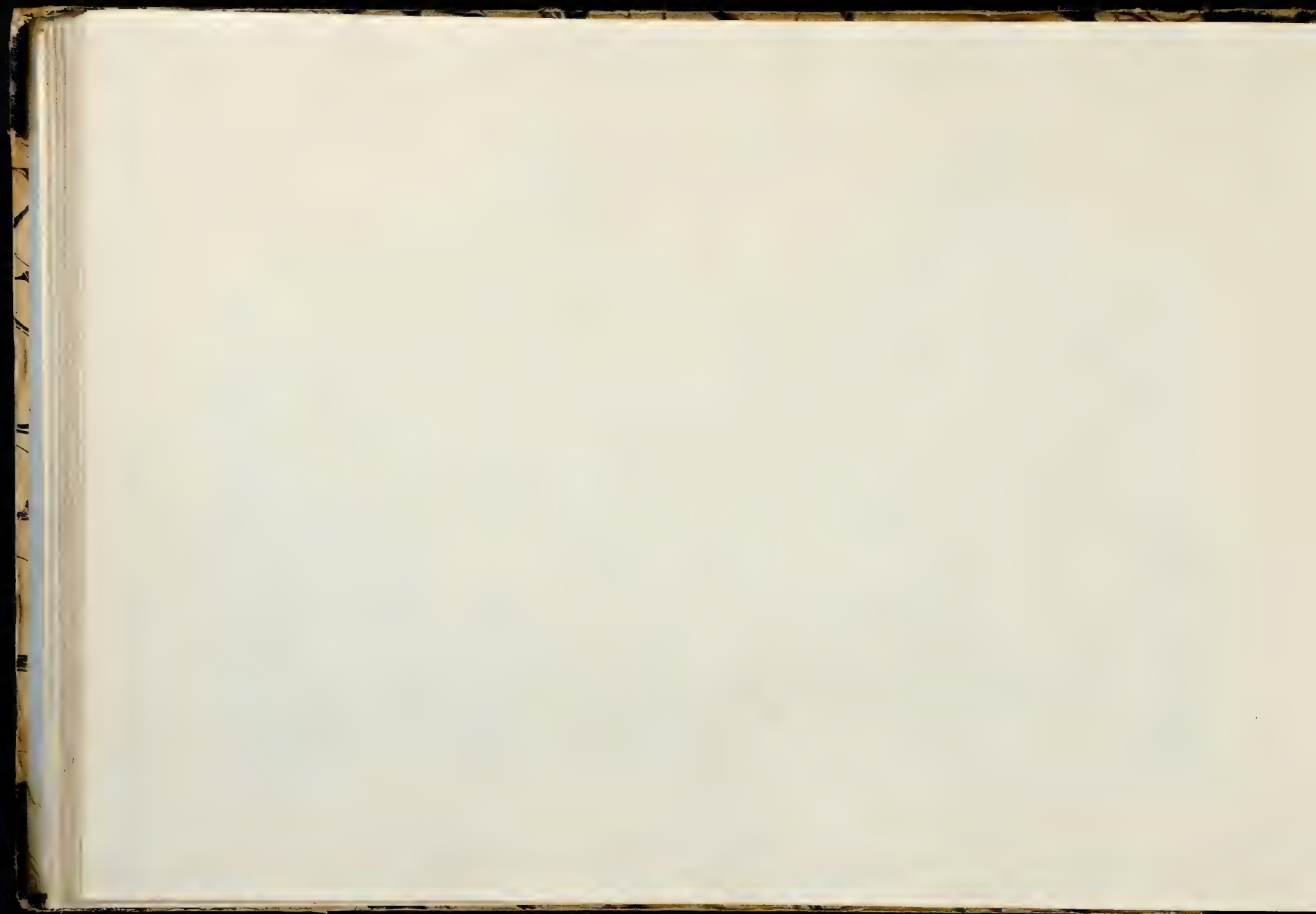




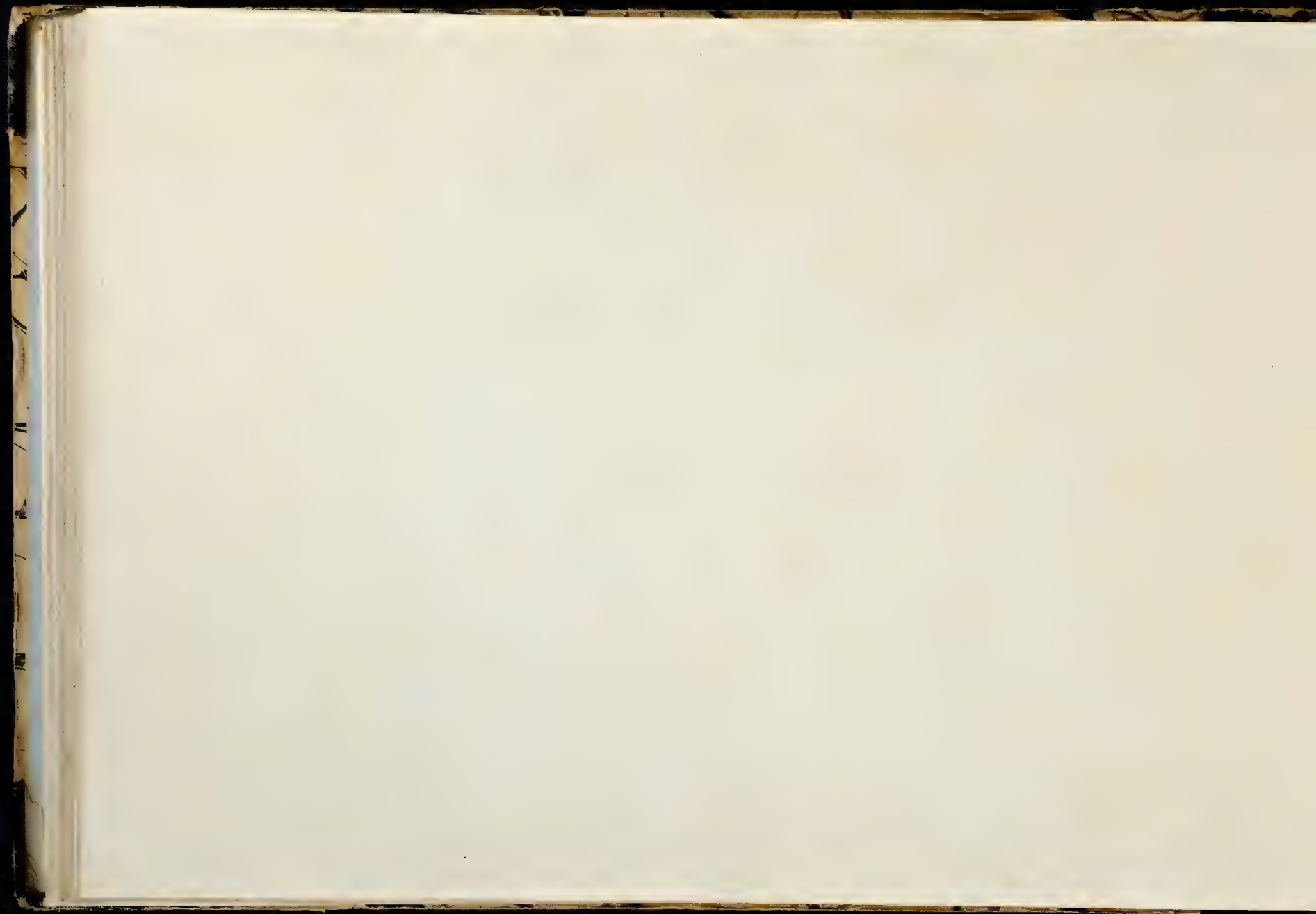




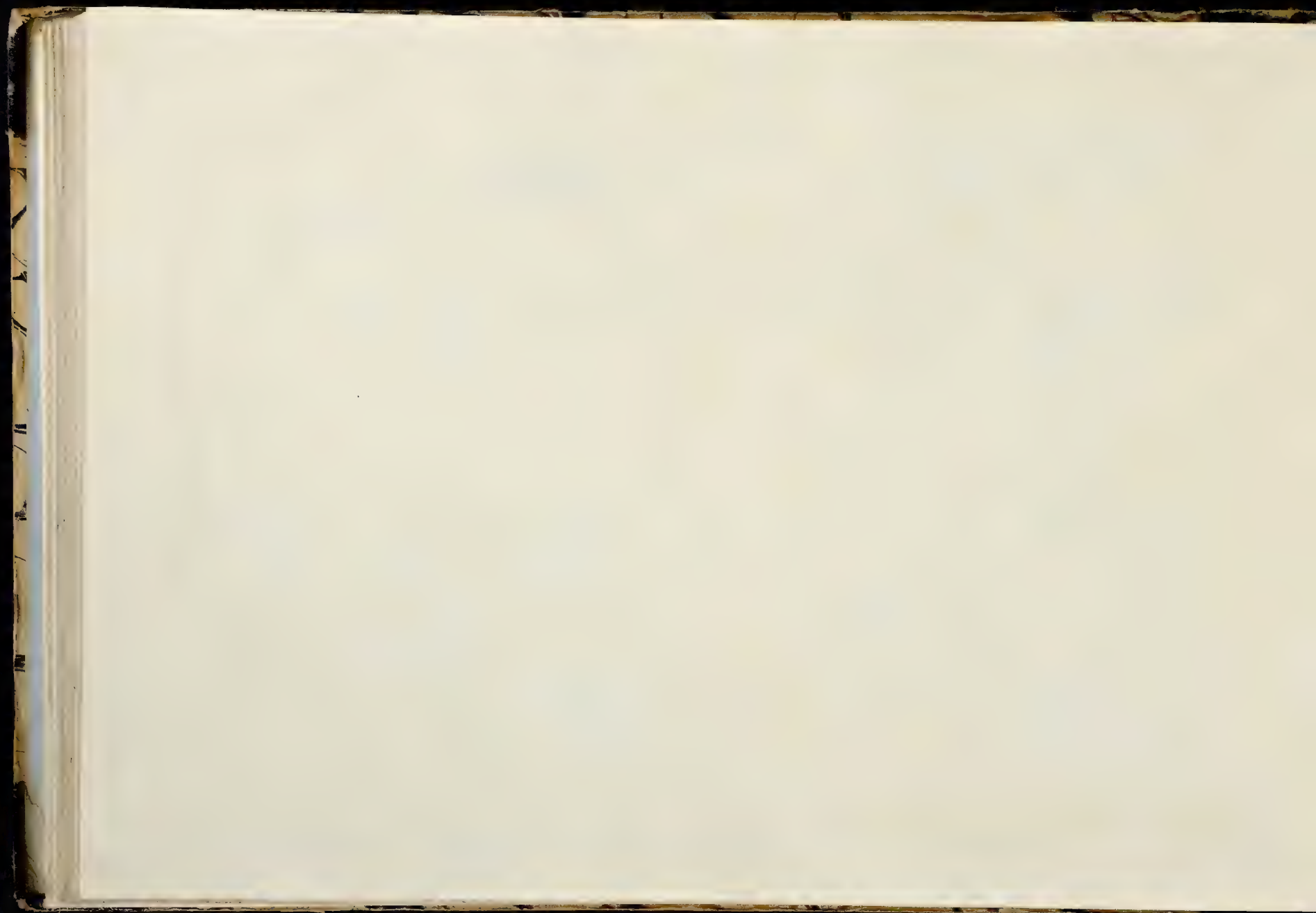
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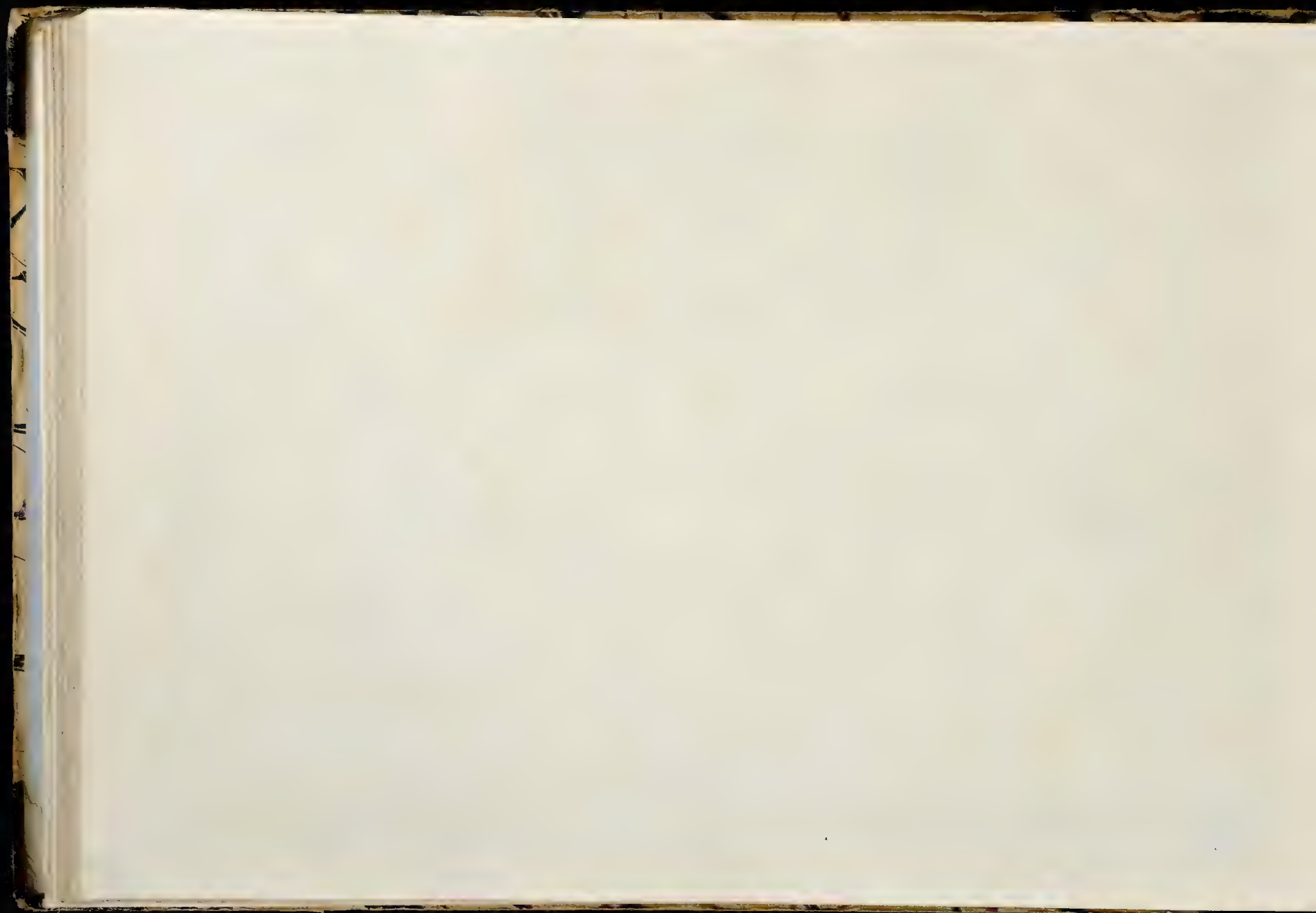




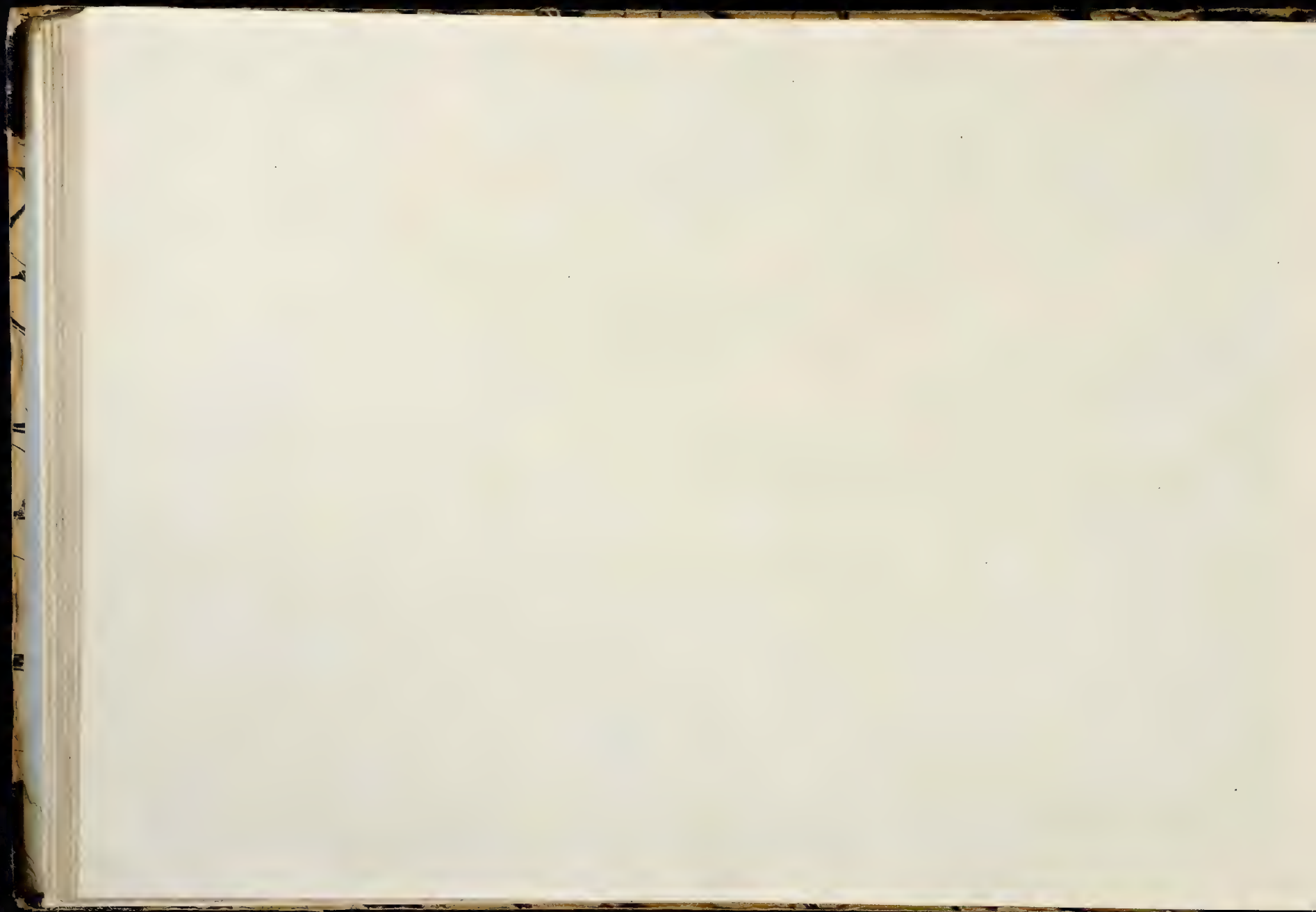




London, published by the Rev. Geo. Mead, 1838.

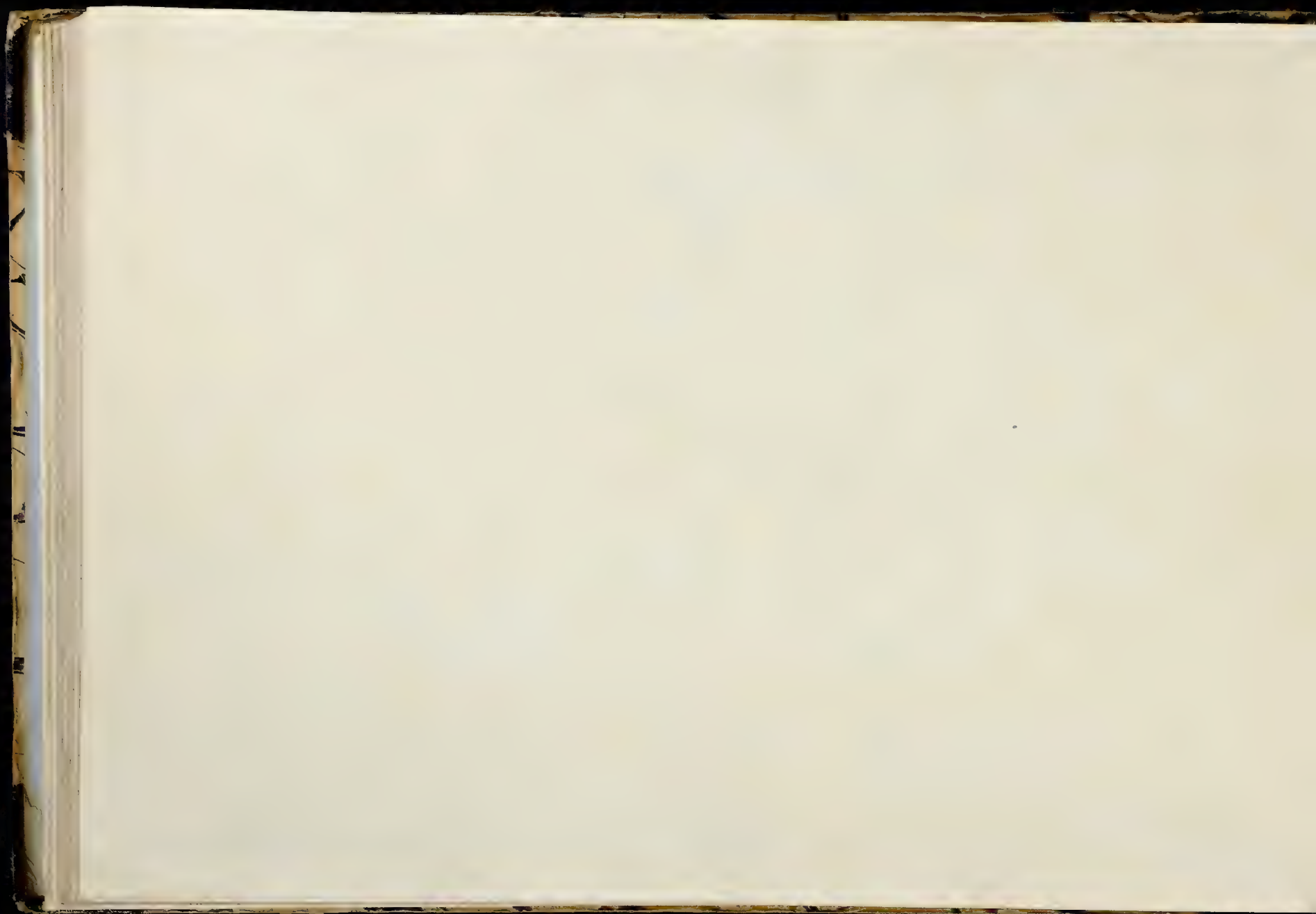








Sketch of a tree in the garden 1871



SKETCHING LANDSCAPE SCENERY.

PART IV.

REFLECTIONS OF OBJECTS IN WATER.

WHEN water is perfectly tranquil the reflections of those objects whose bases touch the surface, will always be exactly as long as the object reflected appears to be; and if the object be not situated upon the brink of the water, but upon ground that has no sensible elevation above its level, the same general rule will hold good; but, as a certain portion of ground must of course intervene between the base of the object, and the edge of the water, the portion to be reflected will only be as much as exceeds the space occupied by the ground; consequently if an object stands at some distance from the margin of the water, a certain portion of the lower part of that object cannot be reflected, because the intervening ground occupies that space, which, if water, would reflect it; but as soon as it reaches the water the reflection begins, and extends as far into it, *downwards*, as the object measures *upwards*, from the *base* to the *top*.

Thus, if a window were placed in a building at a certain height from the ground; by first measuring from the base of the building to the top of the window, and then from the base to the margin of the water, it will be ascertained whether the window ought to be reflected in the water or not; for if the space equal to that between the base of the object and the top of the window, reaches beyond the intervening ground sufficiently far into the water, the window will be reflected; but not otherwise.

If an object be situated upon a bank raised above the level of the water, the degree of elevation must be allowed for, by endeavouring to judge where the level of the water would meet the bank, cut perpendicularly from the base of the object; the length might then be measured from this intersection of the perpendicular with the level of the water, proceeding in every other respect as before.

The reflections of distant mountains may be known by measuring from the highest point of the mountain to the Horizontal Line, and with the same space downwards to the water, from the Horizontal Line, will give the reflections of that point; for since the measure is to be taken from a point exactly under the highest part of the object, and upon a level with the water, and we have already seen that at a great distance the Horizontal Line will describe the extreme margin of the sea, or of an extensive lake or plain, a perpendicular from the summit of a distant mountain may be supposed to meet the level of the water about the Horizontal Line, for the above reason; but the measure had better be taken rather under that line, unless the mountains be extremely distant; because the Horizontal Line represents the greatest possible distance to which level water can extend.

PLATE I.

Contains some examples of the application of this rule. The building Fig. 1. is situated at a small distance from the brink of the water, and upon ground that may be considered as nearly level with it: by measuring from the base to the top of the building and then from the base downwards into the water, the *whole* length of the reflection will be obtained. In order to ascertain how much of the lower window will be reflected, measure from the base of the tower to the bottom of the window, then downwards towards the water, and the measure will be found too short to reach it; but from the base to the top of the window will be found long enough to reach into the water, and will shew that *half* of the window should be reflected; the same operation for the upper window will give the place of its reflection also. The figures at the brink of the water will be entirely reflected, for no ground intervenes between them and the water to occupy a portion of the reflecting surface.

The scene Fig. 2. contains distant mountains, which are measured from the Horizontal Line to the highest points, and from

the same Horizontal Line downwards into the water: other points of the mountains may be measured, if it is thought necessary for the outline of the reflection, but the highest points will be generally sufficient. The bridge being measured from the water to the top, and the same measure taken into the water, gives its reflection, and that of the arches in like manner.

The bank on the right upon which the tree stands will exhibit but little reflection, on account of its form; for the slope of a bank always prevents a part of it from being reflected, and the same may be said of bushes, and even of trees.

The wooden bridge in Fig. 3. is reflected as far distant from a line upon the water under the bridge *downwards*, as is equal to the distance between that line and the bridge *upwards*. The reflections of the other objects are determined in a similar manner.

By an attention to the above directions a great appearance of transparency is given to the representation of water, and when reflections are actually seen in nature, they will be found to correspond with the rule. In general the reflections are less clear and the colours less vivid than in the object itself, and the reflections of the darker parts less strong than in the original object; although the distinctness of reflections sometimes mock the original objects so completely, that if faithfully imitated, it might be doubtful which part of the picture should hang uppermost.

When water is agitated, the foregoing rule will not answer, for then the reflections appear broken, and their lengths will be proportioned to the degree with which the water is agitated: an example of this is given in Fig. 4.

LIGHT AND SHADOW.

In order effectually to convey useful instruction, the precepts should be short and simple; they should consist of the great leading rules of the art or science to be explained, leaving it to the industry and talents of the student to make a general application of those fundamental principles from which the numerous varieties naturally branch off.

The above observations peculiarly apply to the following rules for the distribution of Light and Shadow. These rules will be confined to two only, which may be considered as *general fundamental rules*, and from which the pupil, in the course of

time, will attain the power of introducing other lights and shadows without losing sight of the leading principle from which the accidental variety is deduced. It may safely be affirmed, that a strict attention to the following instructions will enable the student to make such a distribution of Light and Shadow as will produce a good effect in every possible combination of objects, although the effect so produced may be much improved by subsequent study and experience.

Without entering upon a dissertation on the nature of Light and Shadow, there will be no difficulty in understanding that Shadow is produced by the interruption of the Light by an opaque body, which causes that part of the opaque body opposite to the Light to become shadowed, and also a Shadow to be cast upon a portion of the ground or plane upon which that object stands. Thus Shadows may be projected by clouds as well as by any other substance; and in the progress of these observations Shadows so projected will prove peculiarly useful in our endeavours to produce that *breadth* of effect so justly and so deservedly admired. By *breadth* of effect is meant those large portions of Light and Shadow which, by uniting a number of small parts destined to form one individual picture, exhibit the whole to the best advantage.

Much may be done in Landscape by supposing the Sun to be so placed as that the objects may cast Shadows sufficiently large and broad; but, as this must depend upon the component parts of the subject being so situated, with respect to each other, and also upon their form and magnitude, as to produce the desired effect; it becomes highly desirable to be provided with the power of giving such effect, even when the component parts are not so well suited to the purpose, either in form, magnitude, or relative situation; and this will best be accomplished by supposing a Cloud to intercept the rays of the Sun, and thus to cast a Shadow upon that part of the scene which requires Shadow, and which could not otherwise receive it. For example, suppose an extensive plain with towns, villages, cottages, &c. to form the subject of one individual picture; if the Light be allowed to shine equally upon all those objects, it will not be without the utmost difficulty that a good effect can be obtained; but admit the intervention of a Cloud, and the required breadth of Shadow will be procured, and readily accounted for if necessary.

The first general arrangement I shall recommend is that of placing the principal Light in the *centre*, the effect of which may be best understood by rubbing black chalk, or black lead pencil upon white paper, leaving the paper for the lightest part; then by making out the subject of the drawing upon the paper so prepared, the effect will be apparent. The Shadows of

those objects which are situated in the principal light must not be made too dark, lest the quantity of Light should be so diminished as to destroy that degree of breadth so essential to the general effect.

To exemplify what has been said, withdraw all the sliding planes at Fig. 1. Pl. 2. and the paper rubbed with chalk or pencil, having the centre for the principal light, will appear: replace the sliding plane A, and a subject is seen in which the same general distribution is employed: replace the second plane B, and a different view presents itself; and in order to shew that the same arrangement will serve equally for a greater variety of subjects, a third plane C is provided, which may be replaced as the former ones.

In such a general distribution of Light and Shadow the boundaries ought not be harsh and defined, but should gradually melt into each other, except when necessary to employ a decided Shadow, in order to aid the linear description of a sudden descent from an elevated spot to a deep valley, or whenever a strong Shadow may be wanted for a particular purpose.

It will be highly advantageous to the student to confine his practice to the application of this rule, namely, of making the middle of the picture the principal light, till so thoroughly master of it, as to see, in *imagination*, the effect the subject will present, when under such a Light and Shadow. He will also benefit very much from the use of *large* masses of Light and Shadow; because it will prevent his falling into the dangerous error of introducing a multiplicity of jarring Lights, and thus frittering away the general effect.

Large objects are more distinctly seen than small ones; thus in those pictures where the Light and Shadow is disposed in the largest masses, the general effect is commonly the best; for when the Lights or Shadows are so uniformly scattered throughout, that no one of them is sufficiently predominant to command attention and arrest the eye, the effect is said to be frittered away. The pictures of Rembrandt afford excellent examples of the unity of Light, more particularly when made to spread from one point, producing an effect like that of magic, so splendid and so grand.

The second great arrangement of Light and Shadow is the reverse of the former; it is by placing the great mass of Shadow in the middle of the picture, with a tender distance and light foreground.

Here, as in the former case, the sliding planes Fig. 2. Pl. 2. are to be raised, and the paper with the centre darkened will appear.

The subjects are the same as those employed in the other example, and they are so chosen, in order to shew that the same view may be represented under different arrangements of Light and Shadow ; and the planes may be replaced as in Fig. 1.

If it be desirable to introduce other Lights than the great ones already described, they should be so managed as not to destroy the preponderancy of the principal: this may be done either by being less in quantity, or less brilliant.

Reflected Lights deserve particular attention, for it is only by reflection that Shadows are rendered transparent, since Shadow is defined to be a privation of Light: hence if the Shadow of an object projecting from the side of a building be cast upon that building, and that both the building and projection are of the same coloured material, then the Shadow which is cast upon the building will be darker than the Shadow upon the projection from which it falls ; because, a portion of Light being reflected from the illuminated part of the building, will weaken the strength of the Shadow upon the projection, but will leave it in full power upon the building itself. If the building and the projection above mentioned are of different coloured materials ; the building of light coloured stone, for instance, and the projection of dark coloured brick ; it is evident that the shadowed side of the projection will be darker than the portion of the building covered by the Shadow which falls from the projection ; but this does not affect the general principle above stated, for the different degrees of strength are not derived from any difference in the properties of the Shadows themselves, but from the colours of the objects upon which they fall.

In fine dry summer weather the Shadows of objects partake of the warm hue which pervades the sky, and spreads its golden splendour over all nature, particularly near the horizon ; and hence arise that tenderness and delicacy in the Shadows so beautiful in nature, and so necessary to be imitated, in order to give a similar effect upon paper or canvass.

The solemnity of twilight in a fine summer evening exhibits the features of Landscape to great advantage, particularly when the subject is composed of large parts, as mountain scenery, with an expanse of water reflecting the sober majesty of the surrounding forms, and the mild glow of the Sky, tinged by the parting rays of the setting Sun.

In order to take advantage of effects so evanescent the outline should be previously drawn, and the Light and Shadow, or even colour, if wanted, put in from nature, with as little delay as possible, for every minute brings a sensible alteration, and a

very short interval leaves nothing more than the mere features of the Landscape, totally divested of those vivifying charms for which it was indebted to a happy diffusion of the Light.

When the Sun shines from a point which casts the Shadows towards the ground line of the Picture, or towards the spectator, those Shadows will not be represented by parallels to each other upon the ground, but by diverging lines. Because, although the great distance of the Sun occasions his rays to be considered as falling to the Earth in lines parallel to each other, yet, notwithstanding that the Shadows actually lie parallel, they must be represented as diversing, by the simple rule of perspective, which teaches that the same space will appear larger in proportion as it is situated nearer to the spectator. This circumstance is frequently overlooked, but always attended to in the Pictures of Claude le Lorraine, particularly when the Light is placed almost opposite to the spectator. If the Shadow of a perpendicular object lying upon a Horizontal Plane, as the ground for instance, be represented in the Picture, and the line of that Shadow continued till it meet the Horizontal Line, it will give the vanishing point of all the Shadows of perpendicular objects which may lie upon such planes: but if the Shadow be cast upon an inclined plane, as that of a chimney upon the roof of a house, then it must be continued to the vanishing line of that inclined plane, to find its vanishing point, and also that of other Shadows parallel to it. See Wood's Lectures.

It is hoped that the above leading rules for the general arrangement of Light and Shadow, may prove both satisfactory and useful, and in the confidence that an attempt to describe the varieties arising from those rules, could only tend to confuse the learner, the Author begs to conclude this part of the subject with the usual exhortation, to study Nature upon every opportunity, and an assurance that the result will prove a constant improvement in the power of representation, even although the pencil itself may not have been regularly employed.

ON THE CHOICE OF A STATION.

It frequently happens that as much time is occupied in the choice of a station from whence to sketch a scene from nature, as is afterwards employed in making the sketch itself; for it is not sufficient that the view, as seen from any accidental point, be pleasing, or even beautiful; it must also be calculated to excite pleasure when represented upon canvass; and in order that it may do so, the great divisions, namely the foreground, middle distance, and distance, must compose well with each other. The beginner will be much assisted by the use of the square frame described in page 17 of Part I. of this work; for by considering it as the frame of the picture, it will be less difficult to determine whether the view seen through it forms a good or a bad picture, and, if not satisfactory, by moving a few feet or yards either to the one hand or the other, the composition may be improved and the objects brought better together.

The foreground often escapes common notice, although it contributes most essentially to the excellence of the picture, and will be observed, and often criticised by those who rarely notice its existence when looking at nature. It therefore deserves some pains to choose a station from whence the foreground may be so introduced as essentially to improve the whole composition. A small branch, or bush, with broken ground and the common vegetable productions of the country, will always afford sufficient materials, if judiciously managed.

When a beautiful view, well calculated to make a pleasing picture, can be seen only from one point, where nothing presents itself of which a foreground can possibly be formed, it is allowable to introduce a foreground in order to complete the composition; and this may be done without injury to the portraiture of the scene, since, as before observed, many persons never see the foreground in nature, although fully sensible of its importance in the picture.

As the choice of a station depends upon the ability to select a point of view from whence the objects forming the scene about to be represented, will so compose as to produce the best picture; it is not surprising that the beginner should meet with many difficulties in deciding upon this station; nor, that although the objects be faithfully drawn, the whole should prove unsatisfactory. This circumstance nevertheless ought not to discourage; on the contrary it should stimulate to greater

exertion and perseverance, when it is considered that practice alone enables us to determine upon the best station without hesitation, whatever may be the nature of the scene.

GENERAL DIRECTIONS FOR SKETCHING LANDSCAPE SCENERY.

It was formerly directed that after having fixed upon the scene, and upon the station from which to draw that scene, the Horizontal Line should first be drawn and its height in the picture regulated by the spectator's situation; recollecting that the height best calculated for scenery, when viewed from common stations, is about one third of the picture from the ground line. The relative situations and proportions of the various objects of which the scene is composed, being determined and slightly marked upon the paper, it is in a proper state to begin the finished sketch; and perhaps it may be as well to begin with the distance, particularly if mountain scenery, for which the outline should be thin, clear, and distinct, marking only the larger circumstances, because too much detail injures the effect of distance by bringing it nearer, and thus making it appear too diminutive. The middle distance should be expressed with greater strength, and the parts marked with more firmness, but still the smaller divisions had better be omitted, and as much described by the larger divisions as possible. Upon the foreground the principal strength should be employed, and the parts of the objects composing it made out with care; and this is the more necessary, as the effect of a sketch very much depends upon attention to the foreground; for both its strength and the precision of its parts combine to bring it near the spectator, and consequently to make the other objects keep their respective places in the picture.

For extensive scenes, the Point of Sight should be in the centre of the Horizontal Line, in the picture; but for scenes composed of buildings, or of the remains of ancient structures, it may often be advisable to place it nearer to one side of the picture than the other; and it must be recollected that the point of sight is the vanishing, or diminishing point of those lines, only, which recede directly, not obliquely, from the spectator; and that when the receding side of a right-angled building vanishes in that point, that the end nearest to the spectator, which does not recede, will always be drawn straight along the picture, parallel to the ground line. See Part I. Page 6 and 7.

The idea of distance may be much assisted by attending to the perspective appearance of lines upon a plain, whatever

their real direction may be: for a plain appears to rise, or approach the horizontal line, like the floor of an extensive building; consequently all receding lines upon that plain must take nearly the same direction as the horizontal line, in order to arrive at their vanishing points: therefore, by representing the shores of lakes, the bases of hills, or the meandering of rivers, by lines nearly parallel to the horizontal line, the idea of distance will be effectually conveyed without the necessity of placing the horizontal line extravagantly high in the picture, and thus curtailing it of sufficient space for the sky. If the same objects, or parts of those objects, are situated nearer to the spectator, their representations will of course begin nearer to the ground-line of the picture; and, supposing the lines of their bases to be parallel in nature to those at a greater distance before-mentioned, their representations will be different; for, instead of taking a nearly horizontal direction, they will ascend more rapidly, in order to reach the same vanishing point in the horizontal line. It is not to be imagined that the lines of objects so irregular as those above alluded to will actually run parallel to each other, or have a fixed vanishing point; but the supposition is resorted to, in order to shew the application of a perspective principle to general scenery.

Views of large towns ought to be represented from an eminence, in order to convey a distinct idea of their magnitude and situation: but it frequently happens that a few houses with a church are deemed enough to designate a whole town or city, when in fact it may be equally applicable to any other assemblage of buildings, and from the lowness of the station cannot possibly describe the surrounding scenery.—The same observations may be made with respect to antient castles, where a single tower is conceived sufficient to identify the whole edifice, and the name engraved beneath, although the portrait of a very small part of the structure.

In the sketching of trees, the trunk and leading branches should be first indicated, then the larger masses of the foliage slightly marked, without noticing the small divisions of those larger masses, which would only tend to fritter away the effect. Trees, like other objects of Landscape Scenery, impress the mind by their general character more than by their minute divisions, and therefore an attentive copy of the trunk and principal branches, with the great masses of foliage, will effectually give the portrait of an individual tree. The same general observations will hold of a forest scene, when whole trees form the great masses of light, or of shadow, and must be kept entire in the representation.

The lightness of the extremities of the foliage of trees depends upon the open spaces left in those extremities, which may

be easily proved by applying the touch of any one of the trees given in the first plates of Part 3 of this work, to a regular oval ; then erasing parts of the outline, and varying it by carrying it into the oval, and returning again to join the next part of the line which was left, and the effect of the deviation will be apparent.

The black lead pencils to be used for sketching should be made of thick lead, and of different degrees of hardness : the harder lead for the distant parts of the scene, and the softer for foreground, &c. but neither in extremes ; and upon a journey, when opportunities of fixing the pencil do not often occur, the harder of the two should be used in preference, because less liable to rub.—The advantage of thick lead, is that of making a thick line, or a fine one at pleasure, by using either the flat worn surface of the lead, or the edge of that surface : and also because its thickness prevents its breaking so easily as a thin pencil.

There are different degrees of finishing practised in sketching from nature, from the slight pencil outline, to the introduction of sufficient shadow, to convey a perfect idea of the effect intended to be transferred to paper or canvass in the finished picture. Sketches of the latter description will be very liable to injury from rubbing, particularly if the soft pencil is used in the stronger parts ; but this objection may be obviated by the following directions :

TO FIX DRAWINGS IN BLACK LEAD PENCIL OR CHALK.

Dissolve a small quantity of isinglass and dilute it with warm water, till so thin, that, when spread upon paper, and dry, it shall be free from those sparkling particles which never fail to appear, if too thick : fold a sheet or two of blotting paper to a size something larger than the largest drawing to be fixed. Wet the blotting paper thoroughly with the diluted Isinglass, by means of a flat varnishing brush of camels hair ; lay the *face* of the drawing carefully upon the wet blotting paper, and press it with the hand till every part shall be wet ; then take it up, without drawing it along the paper, and when dry it will be perfectly fixed.

Pencil sketches thus fixed may be improved in their appearance by a general colour spread over them, produced by pouring boiling water upon tobacco and pressing it through a piece of muslin. The colour thus obtained will be too strong for use, and must be diluted with water till sufficiently weak, and if it appear too yellow, a little light red may be added to it : the effect of this colour may be seen in the plates.

PLATE III. represents a Cottage in Cheshire. In this view the Horizontal Line is a little above the rails before the principal Cottage. The Point of Sight is in the middle of the Horizontal Line, and the Vanishing Point of the receding lines in the front of the cottage is beyond the margin of the drawing on the right; and that of the end of the building very far on the left. The irregularity of cottages, either occasioned by age or their ill state of repair, renders it impossible, *always*, to draw each line to its appropriate Vanishing Point, without sacrificing some portion of its picturesque beauty. The lower line of the thatch of the dormer window is an instance. The ascent of the road is here evident from its rising above the Horizontal Line, as well as from the width of the turning.

PLATE IV. Entrance to Ludlow Castle. Here the Horizontal Line is about one third of the height of the picture from the bottom, and the Point of Sight in the middle near the gate. The two Vanishing Points of the principal tower are very distant, and the windows on the right of the ivy have no Vanishing Point, because, from the gate, that part of the building forms a gentle curve, and thus presents those windows parallel to the picture, or directly opposite the spectator. The ivy is marked as directed in Plate 2. Part 3. The light upon the building comes from behind the spectator on the left.

PLATE V. This view of Ludford Bridge, Ludlow, with the Clea-hill in the distance, requires a Horizontal Line half the height of the picture. The spectator here views the river Teme from a considerable eminence, and looks into the top of the bridge itself, and also into the boat. The line of either brink of the water rises rapidly till the last bend beyond the bridge, where, approaching nearer to the Horizontal Line, it inclines more to that direction. The rocks are not sufficiently regular to be strictly obedient to the rules of perspective, but like all other objects in nature are so in a general sense.

PLATE VI. This view of the descent of the river Dovey in North Wales, from the mountains near its source, affords an example of a sudden transition from an eminence to a valley, with the Horizontal Line, at least half the height of the picture. The fore-ground is here expressed with considerable strength and the distance proportionally weak, the middle distance being kept in a tender shadow, and its rocks and wood simply marked; the fall of the water, although not seen, is sufficiently evident from its direction, and the appearance of the river below.

PLATE VII. gives a view of the same River much nearer to its mouth. The fore-ground is here composed of rock and a ruined iron furnace; the river is seen meandering in the vale, and, in proportion as the distance increases, the reaches of the

river become more and more parallel to the Horizontal Line. The different degrees of strength with which the several parts are marked, distinguish their respective distances, as much as their proportional size.

PLATE VIII. A view of Deptford, and part of London, from Blackheath. The Horizontal Line is nearly as high in this example as in that of Plate 5. The wall on the left hand descends with the hill, but the fronts of the row of houses just beyond vanish in the Horizontal Line. The Point of Sight is in the centre of the Horizontal Line.

PLATE IX. A sketch of rock at Crone Roe, in Ireland.

PLATE X. A similar sketch of Soulston's Rock, in Worcestershire.

PLATE XI. A view at Lynn, in Cheshire. The Horizontal Line is here even with the top of the bridge, and the elevated situation of the spectator may readily be perceived by the small portion of the under part of the lofty arch which is visible, and also by the rapid inclination, upwards, of the lines of the near parts of the brink of the water.

PLATE XII. In the view of the Salmon Leap, on the Riondda, South Wales, the Horizontal Line is unusually high, which arose from the circumstance of the artist taking his station upon a lofty rock, in order to obtain a view not only of the fall itself, but of the rocks and bridge above. The eye being so high, occasions the line of the rocks above the fall to appear to rise. The basket suspended close to the cataract, is for the purpose of catching those fish, which, upon failing in their attempt to leap up the fall, shall descend in that direction; and it frequently happens that several are caught in a day by this contrivance. The force with which water rushes over a ledge of rocks, may be expressed by the degree of curvature given to the lines of the fall, and if it merely ripples over, those lines will be almost perpendicular.

PLATE XIII. This view represents the remains of Wigmore Castle, in Herefordshire, from which Edward the Fourth sallied when he beat Margaret of Anjou, at the memorable battle of Mortimer's Cross. Here the Horizontal Line is more than a third of the height of the picture, and the general effect is produced by making the light central; but, in order that it may not be too abrupt, it is also brought along the bank on the right.

PLATE XIV. This bridge, called the Bow-bridge, is thrown over the river Teme near its entrance to the romantic domain belonging to Downton castle, in Herefordshire. The Horizontal Line is about one third of the height of the picture in this

example, and the principal light is made to fall upon the bridge and to illuminate the objects about it in such a manner as to form one central light, to which the reflections in the water greatly contribute.

PLATE XV. Is a representation of a spring of water called the Bone Well, situated at Richard's Castle, near Ludlow. This Well derives its name from the circumstance of its throwing up the bones of fish, or of frogs, at a certain time of the year, and was known from this singularity so long ago as to have been noticed by Leland and Camden. In a sketch of this shape, the Horizontal Line may be lower than one third of the height of the picture without injury to its effect; and where a greater degree of height is an object it will be advantageous to take it so.

PLATE XVI. This view represents a romantic scene upon the river Towy, about fifteen miles below its source and ten miles above Llandovery. A little beyond the jutting rock on the right, the river forms a cataract of about forty or fifty feet; and some idea of the descent of the river may be acquired by observing the direction of the lines upon the mountain beyond, which, by pointing so decidedly downwards, indicate a greater depth than where the water is visible. The difficulty of expressing the flowing of water *from* the spectator, accounts for its being rarely attempted, and very seldom with success.

Some of the Subjects in the course of this Work, are executed in a much slighter manner than others, in order to shew that a perfect idea of a Scene may be conveyed by, comparatively, few lines, when the leading rules of perspective, and general principles of Sketching Landscape are understood, and attended to.

Having endeavoured in the foregoing pages to convey all the information necessary to insure success, the Author hopes that a frequent repetition of the same precept, where so few rules are requisite, may not be deemed a defect in a work, the object of which is instruction. The success which has attended the progress of this publication, and the opinion generally expressed respecting it, affords the Author great satisfaction, and encourages him to suggest the probability of his offering to the Public a subsequent Work connected with the present, which, he trusts, will be considered as both useful and entertaining.

INDEX.

PART I.				PART II.			
	PAGE.	PLATE.			PAGE.	PLATE.	
INTRODUCTION - - - - -	1 to 3			Steps further illustrated - - - - -	1 to 2		
The Point of Sight - - - - -	3			The Point of Distance - - - - -	3	2	
The Horizontal Line - - - - -	4			To proportion lines perspectively - - - - -	3 to 4	2	
The Horizontal Line and Point of Sight practically explained - - - - -	5			Elements of the Circle - - - - -	4 to 5	2	
General Rules - - - - -	6	2		Observations respecting the apparent curvature of round Towers, &c. - - - - -	5		
Directions for proportioning Objects, with a reference to the Horizontal Line - - - - -	8 to 9	2		Examples of circular objects below the Horizontal Line - - - - -		2	
Examples of buildings depending upon the square when the Point of Sight is the only diminishing point - - - - -	9 to 11	3 to 6		Practical application of the above rule - - - - -	6	3 to 6	
The nature and use of the two diminishing points explained, when a square building is seen upon the angle and both the visible sides recede - - - - -	11 to 13	7		The Circle standing upright, or perpendicular to the ground - - - - -	7	7	
The above rule applied to various buildings - - - - -	13 to 15	8 to 11		Applied to wheels of carts, &c. - - - - -	8	8	
Sketches of subjects depending upon the foregoing principles - - - - -	15	12 to 16		Practical application to the wheels of wind-mills and water-mills - - - - -	9 to 10	10 to 11	
Steps explained - - - - -	15 to 16	7		The perspective of arches - - - - -	10	7	
The distance of the picture, or distance at which to stand from the object about to be drawn - - - - -	16 to 18	7		Practical application to the arches of a bridge - - - - -	11	12	
				Inside of the kitchen of a farm house containing a variety of objects, both square and circular - - - - -	11	13	
				A Descent, exemplified in the view of a descending sheet - - - - -	11	14	
				Elements of descending and ascending views - - - - -	12	15	

INDEX.

The perspective of inclined roofs, &c.	-	-	-	14
The method of finding a second Diminishing or Vanishing Point, the first being given	-	-	-	13
Example of a combination of buildings	-	-	-	13

PART III.

General Observations	-	-	-	-	1			
Elements of Trees	-	-	-	-	2	3	4	1 2
Ramifications of Trees	-	-	-	-	4 to	5		3
Examples of various Trees	-	-	-	-	5 to	6		4 to 12
Trees seen at different distances		-	-	-	6			13
Wood scenes	-	-	-	-	7			14 to 15
The Foreshortening of the Branches of Trees explained and illustrated	-	-	-	-	7			16

PART IV.

	PAGE	PLATE.
PART IV.		
The Reflections of Objects in Water practically illustrated - - - - -	1 to 3	1
The Distribution of Light and Shadow considered, and practically illustrated - - - - -	3 to 7	2
The Station or Point from whence to sketch the View, considered - - - - -	7 to 8	
General directions for sketching Landscape Scenery -	9 to 11	
Idea of Distance, how conveyed by means of the perspective directions of lines, applied to the shores of Lakes or meanderings of Rivers. - -	9	10
Method of fixing Drawings in Black Lead Pencil or Chalk	11	
Illustrative Plates - - - - -	12	3 to 10

THE END.

Fig 1



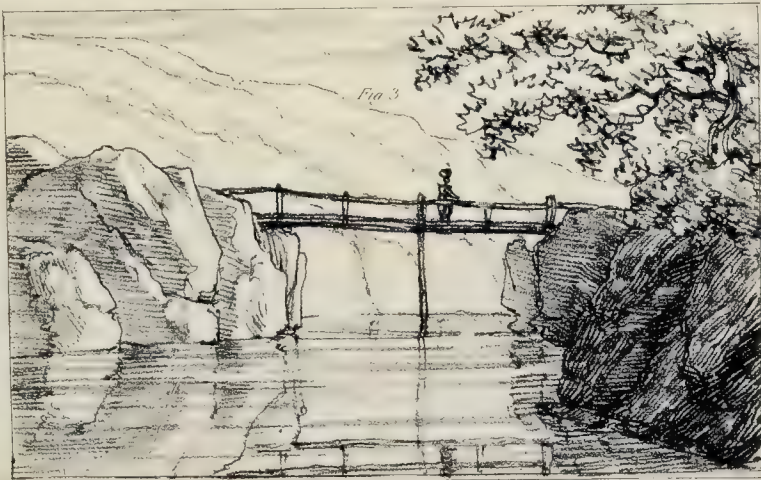
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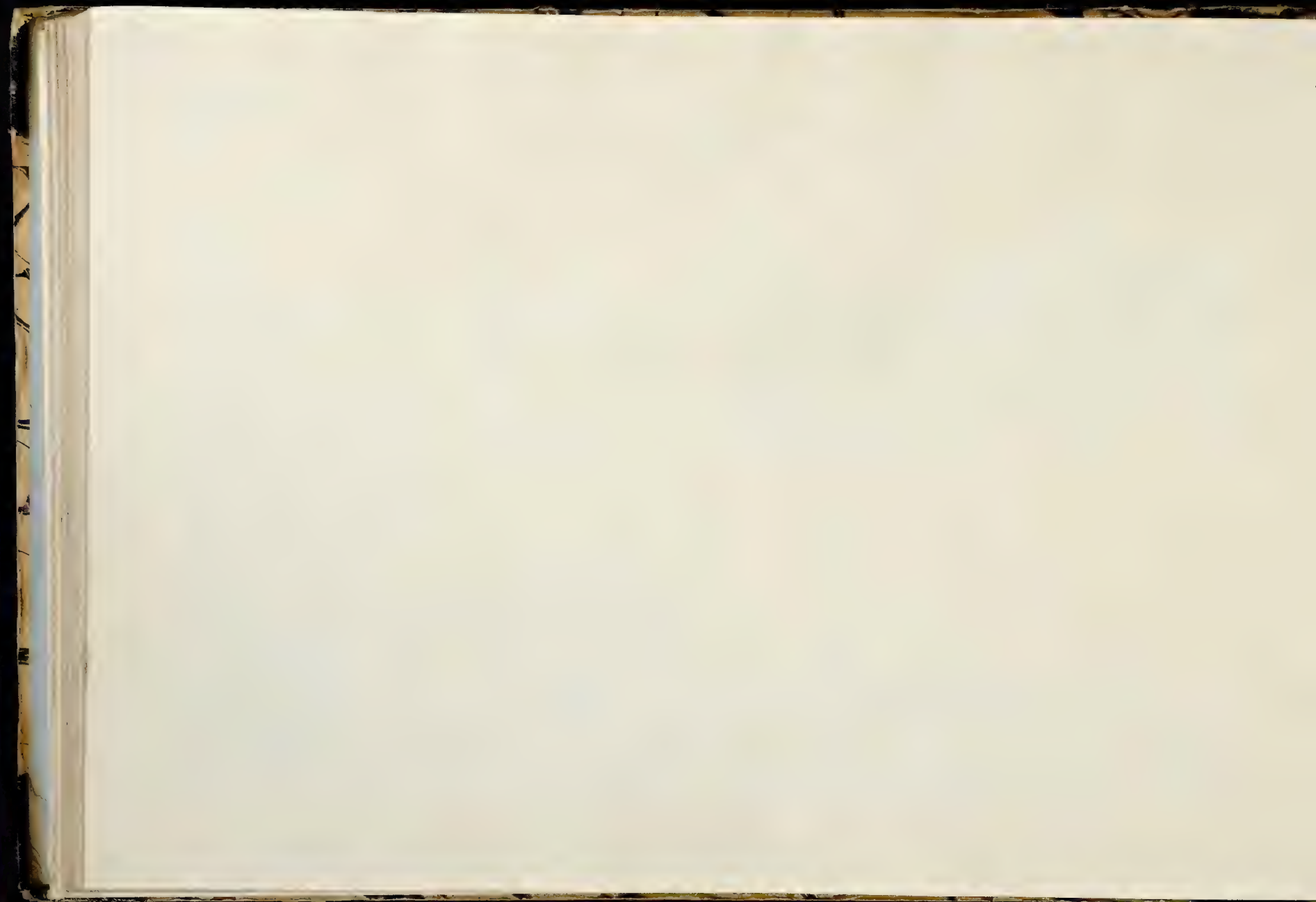


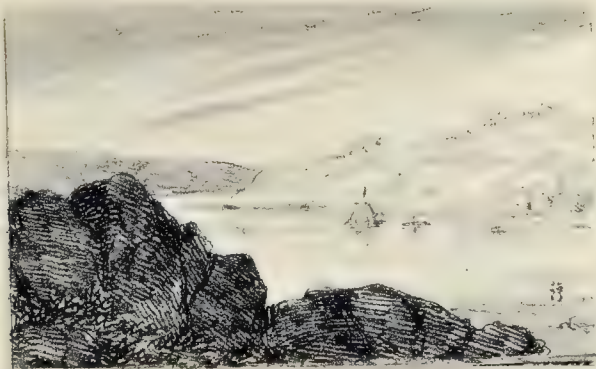
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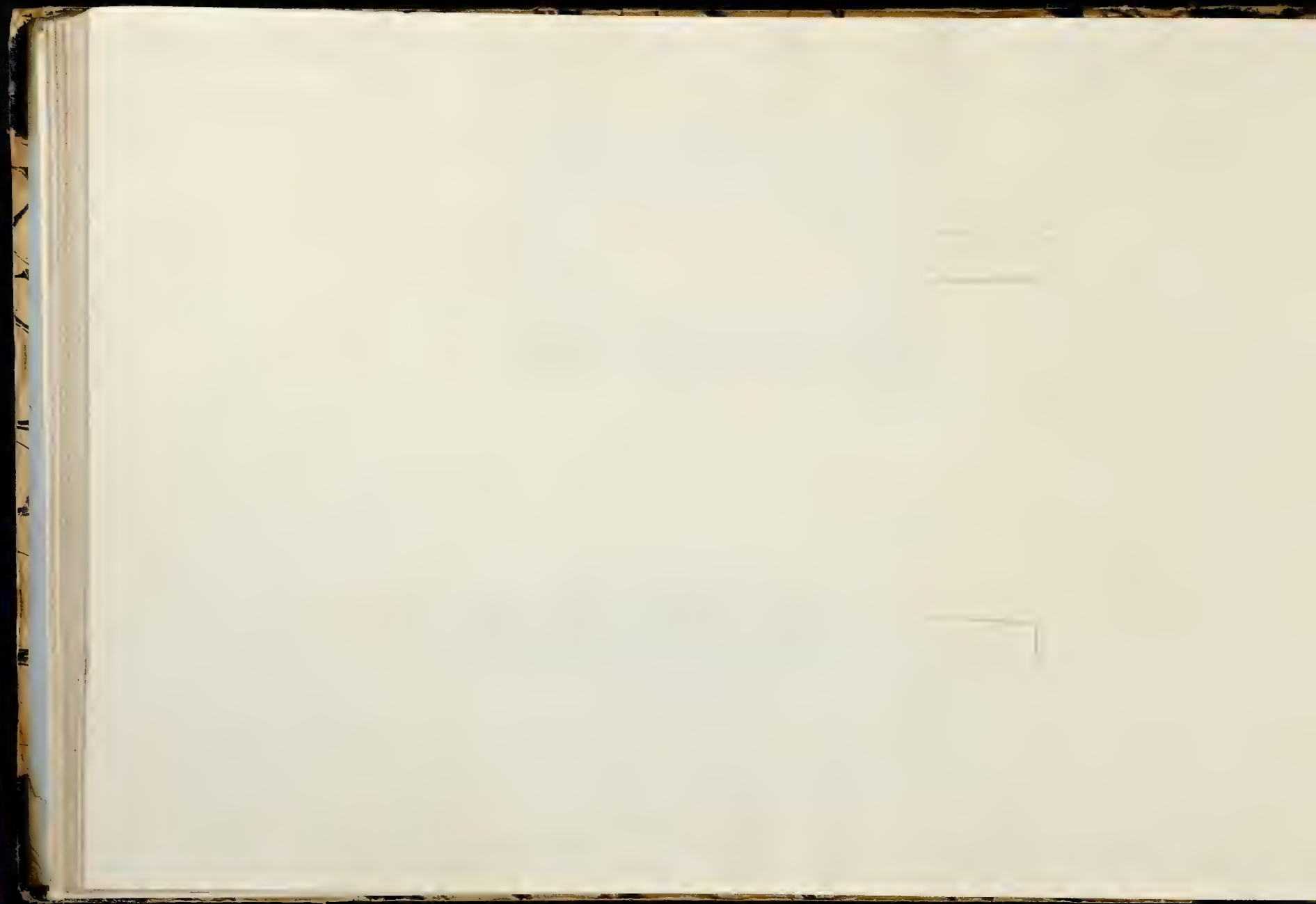


Fig 3





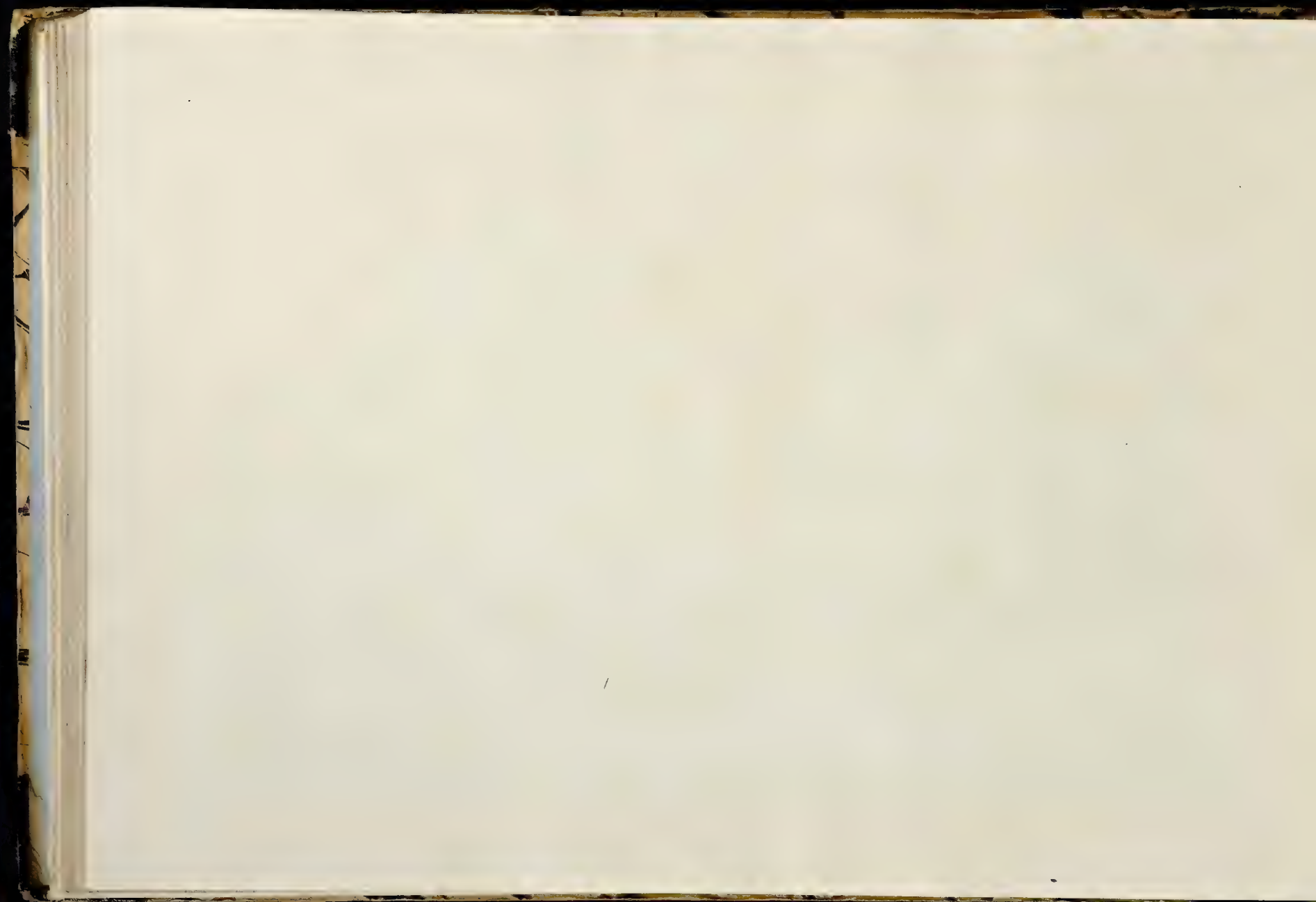






Cottage in Cheshire

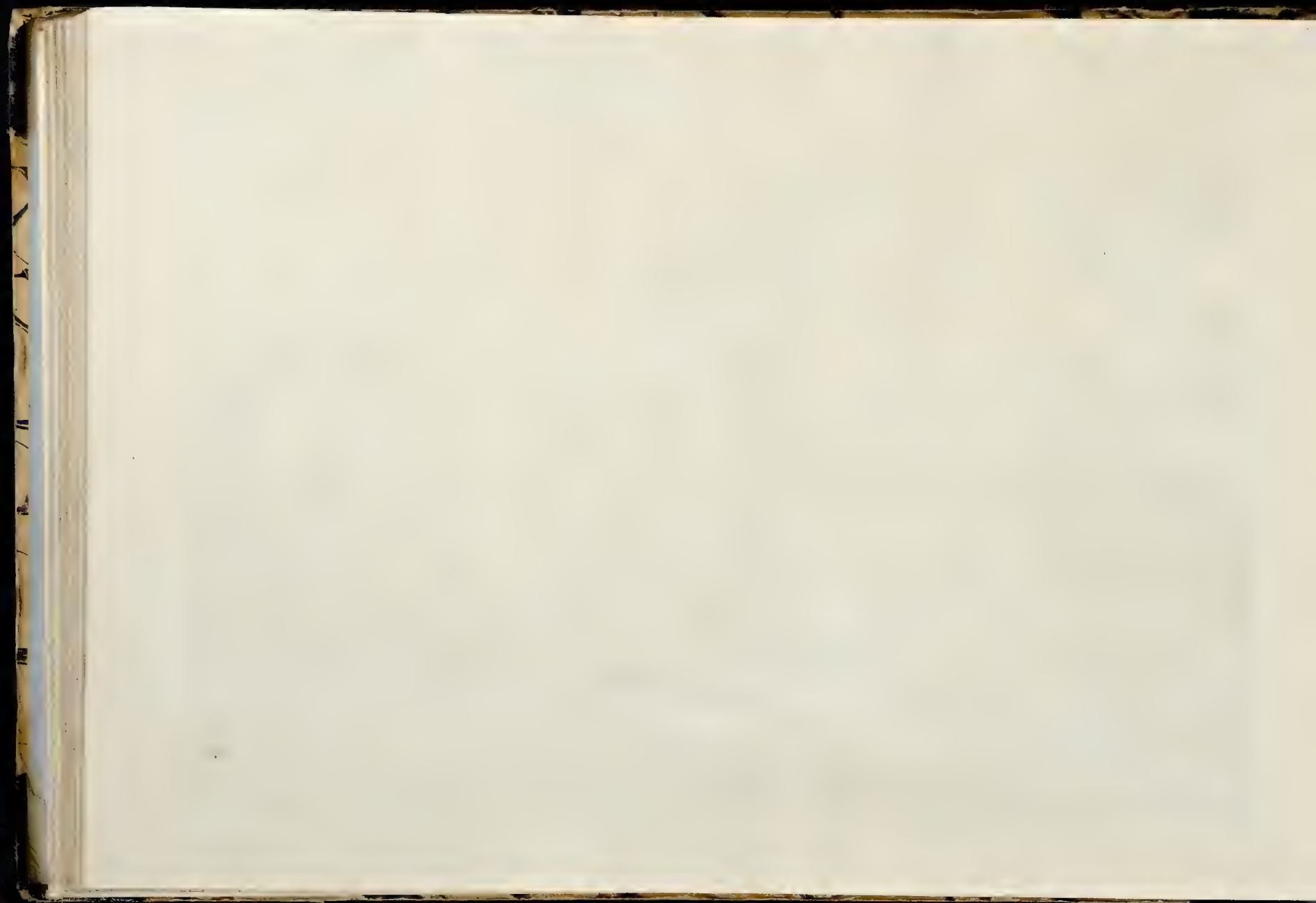
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Entrance to Sudley Castle

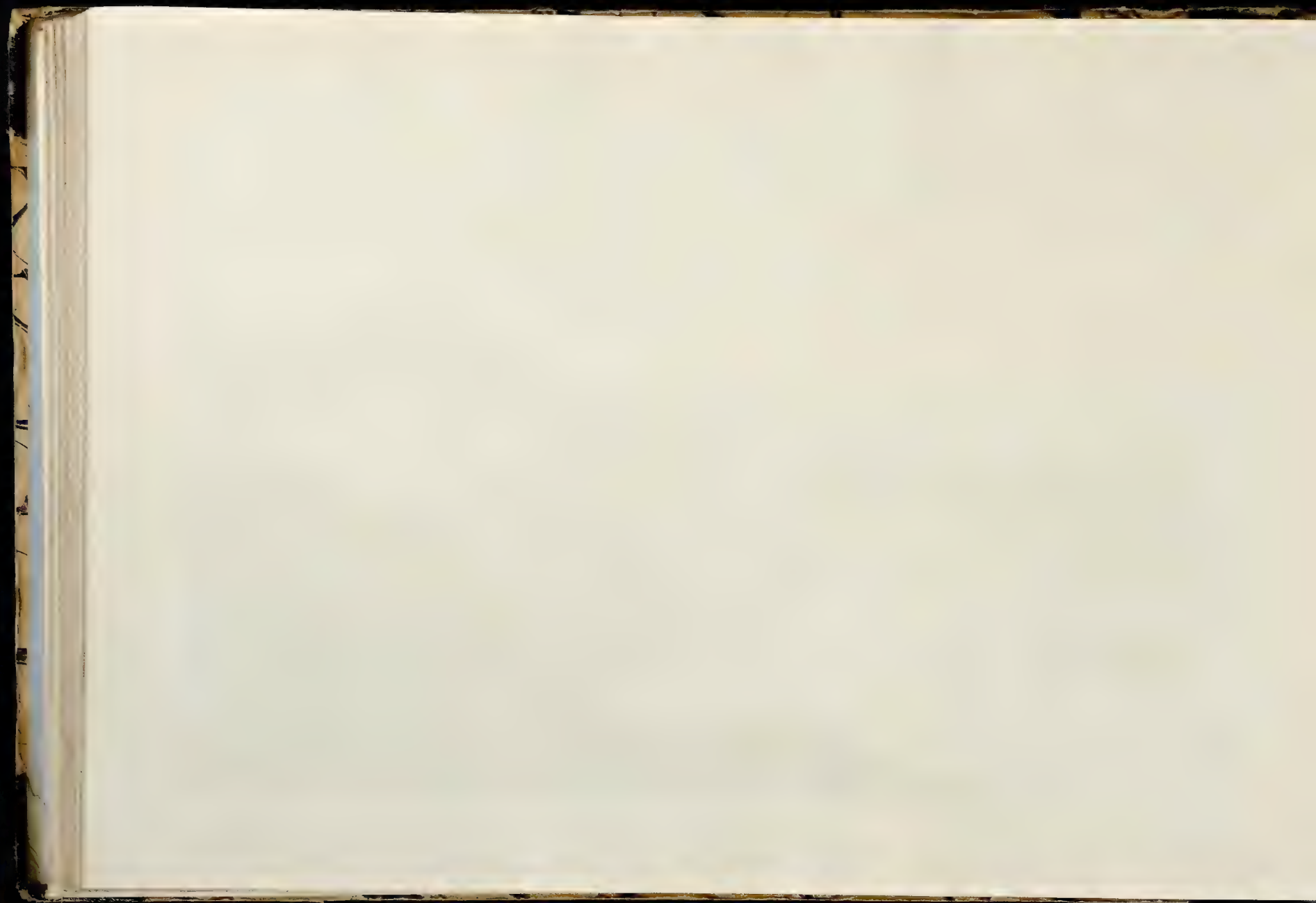
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Ludford Bridge Millers

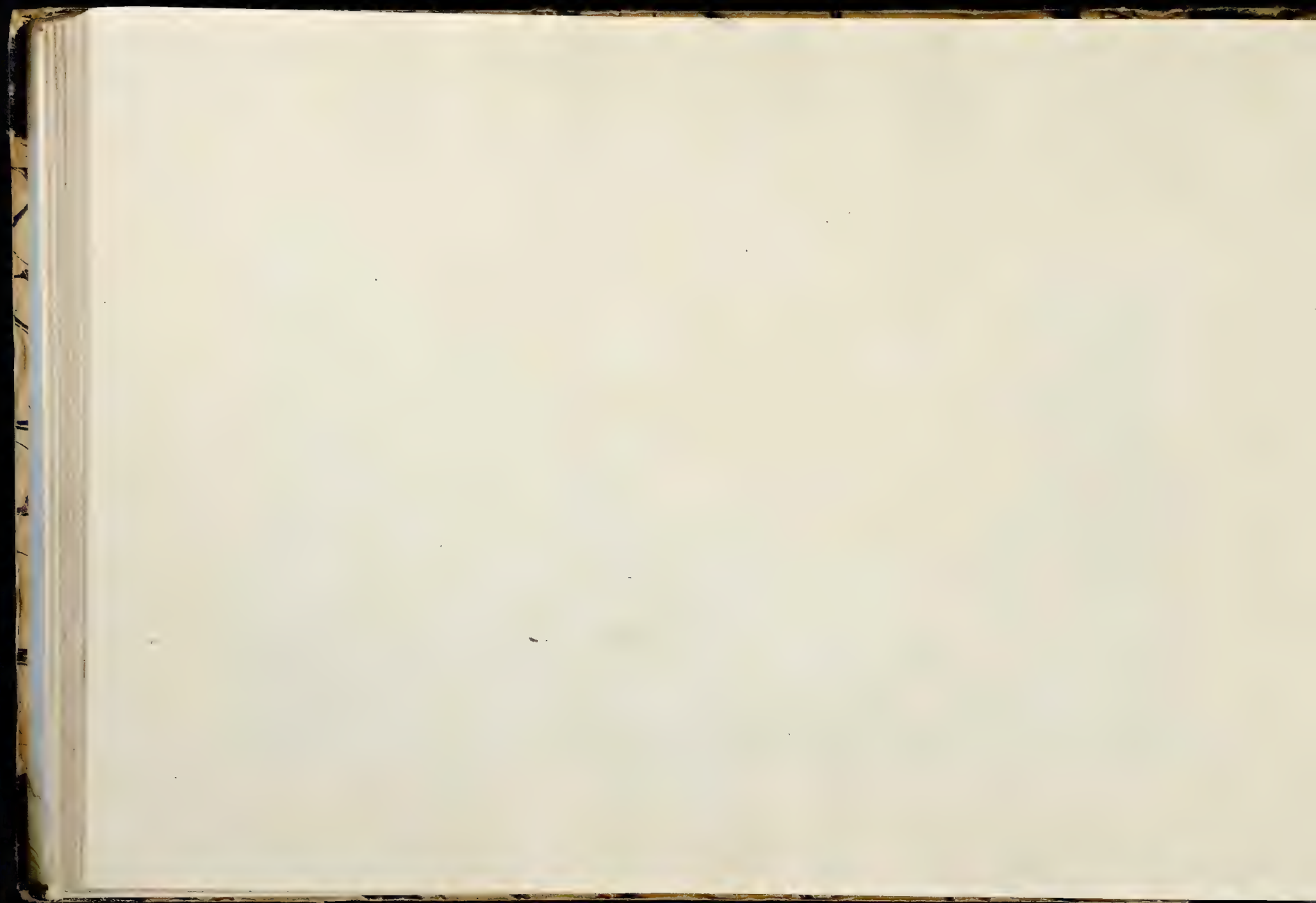
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Scenery of the Dory

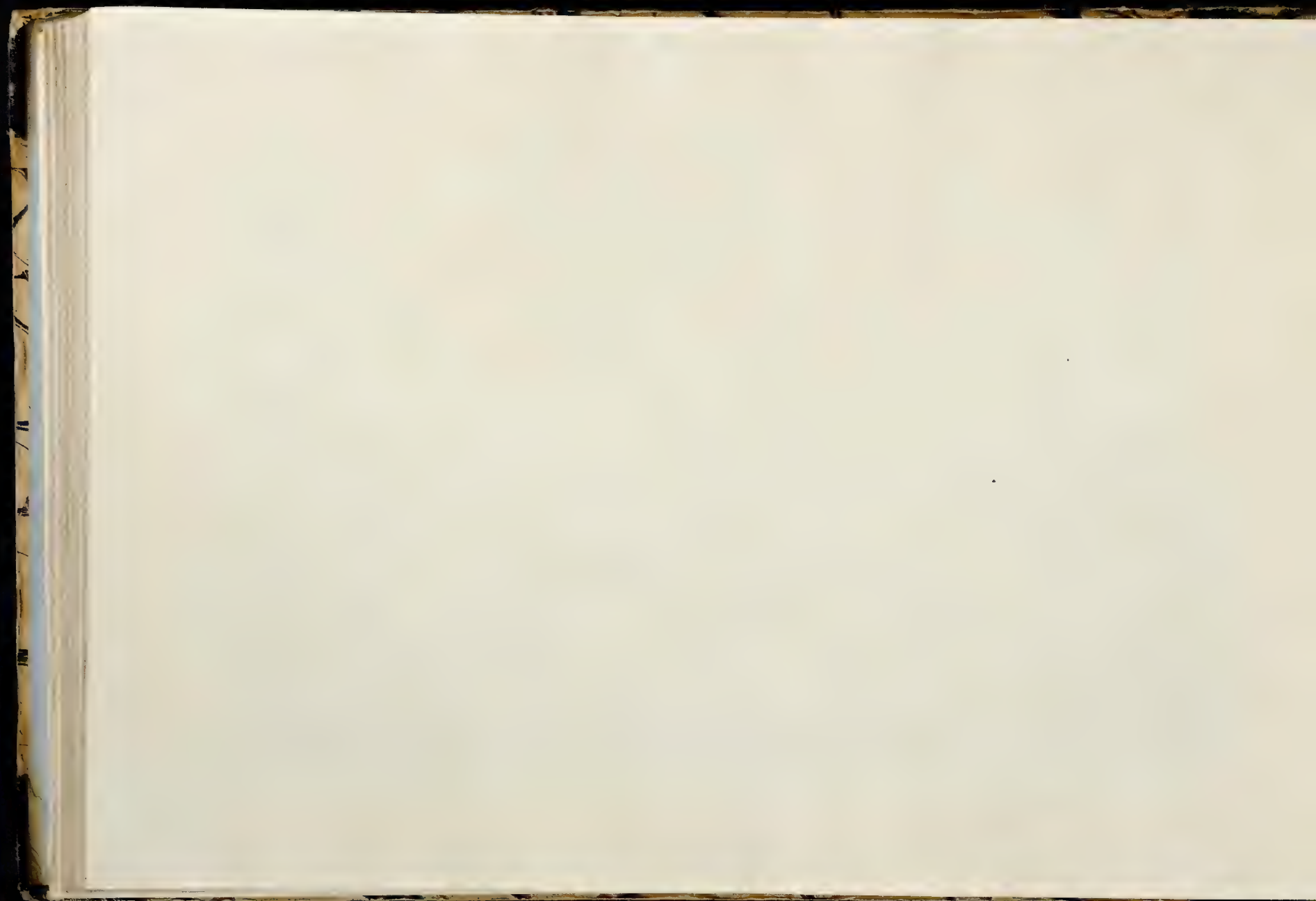
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Wintings of the Dory

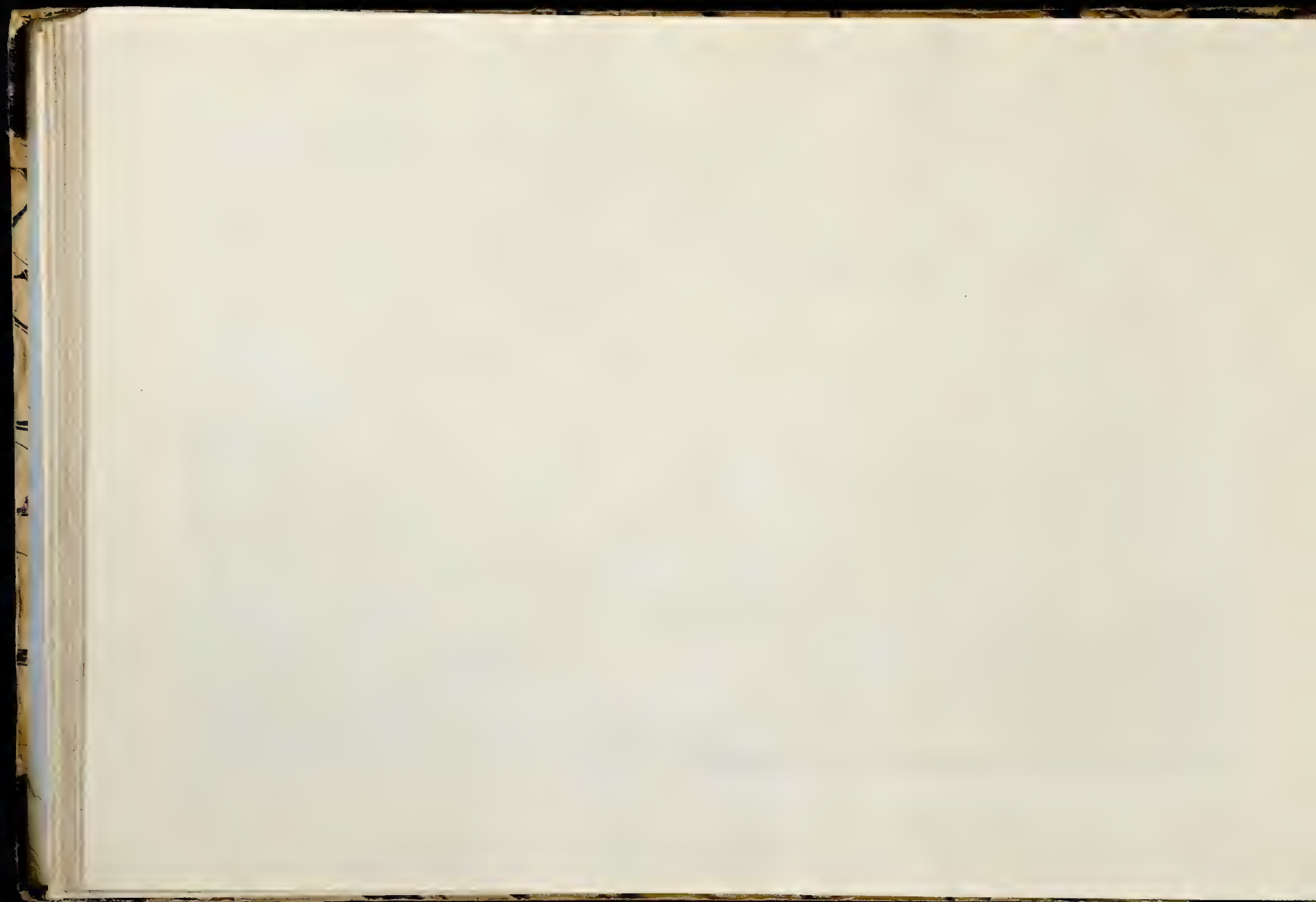
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View from Blackheath

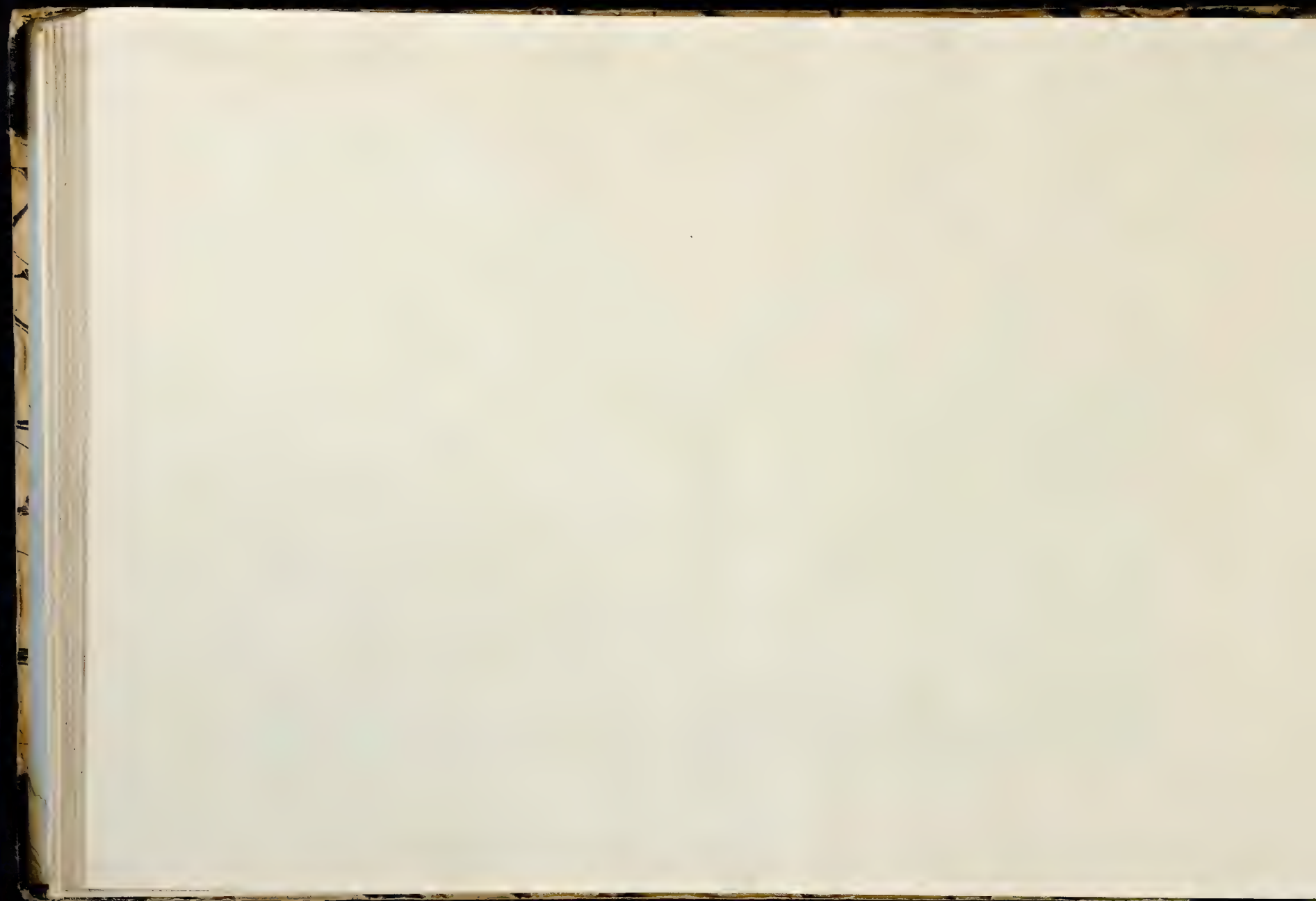
London. Published by J. W. Wood, 1815





Rock at Cromer, Ireland.

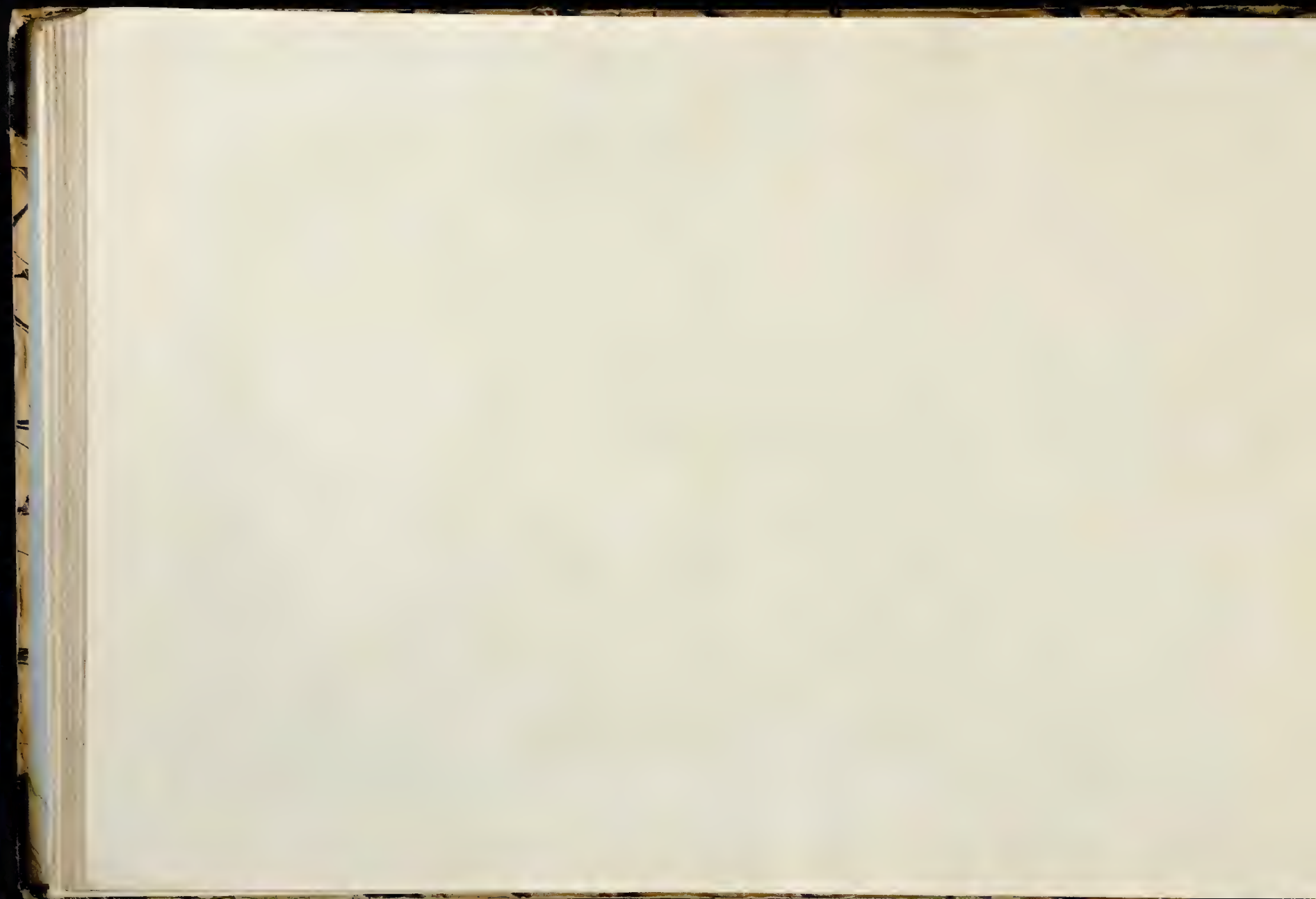
London: Published by Geo. Wood, 127.





Southern Park (Westminster)

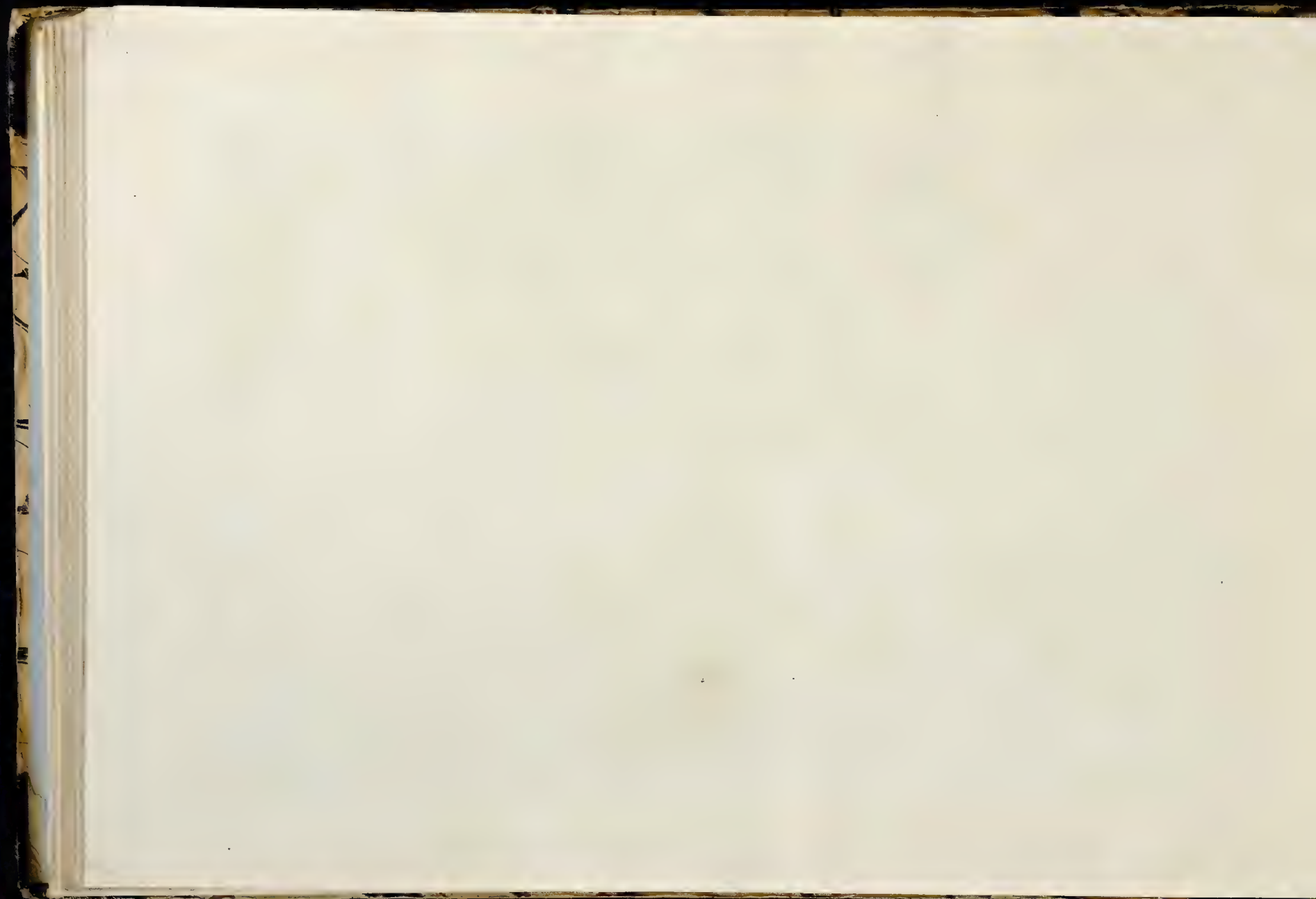
Engraved by J. W. Wood del.

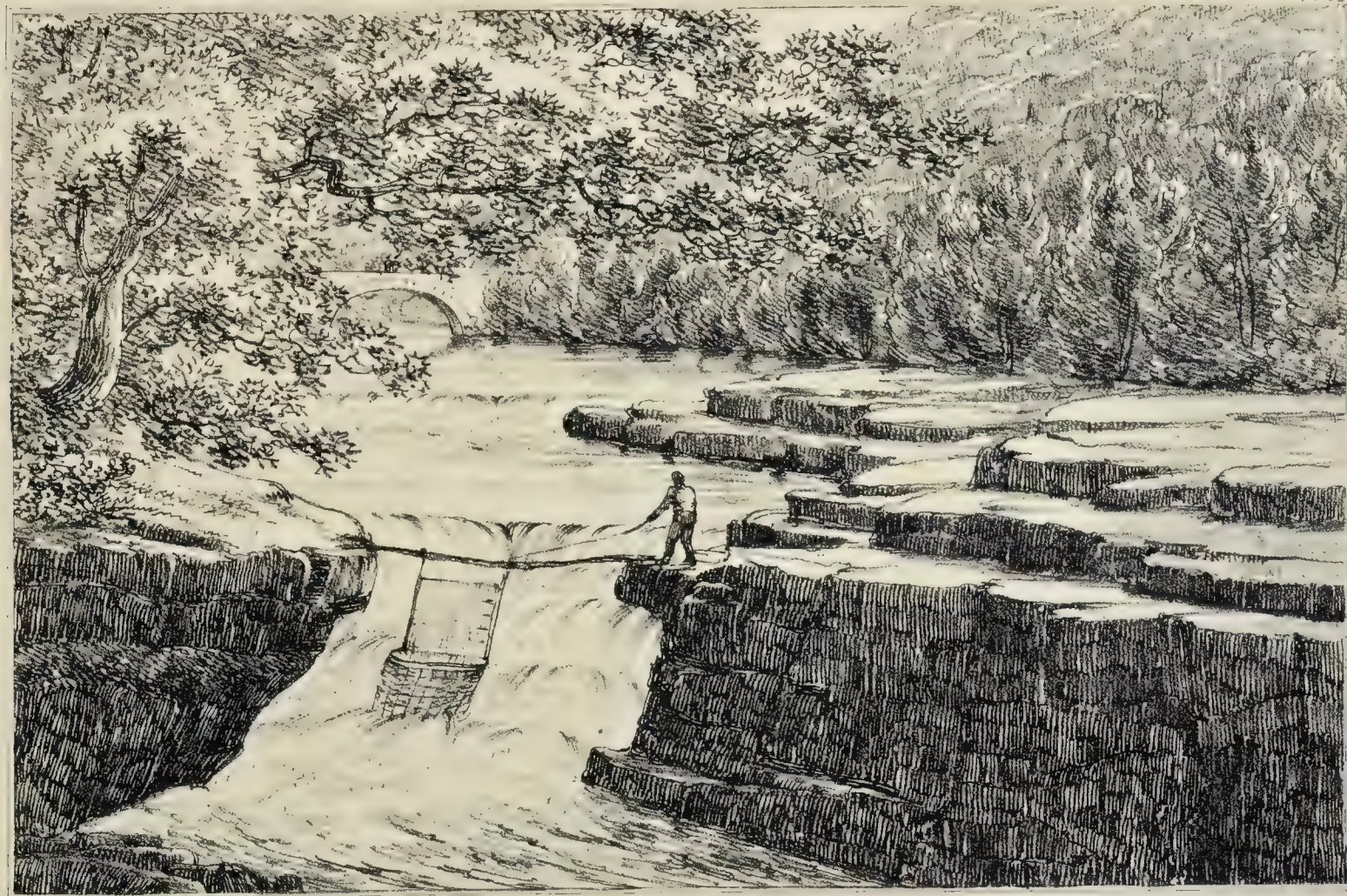




'Turret at Igou Chateau'

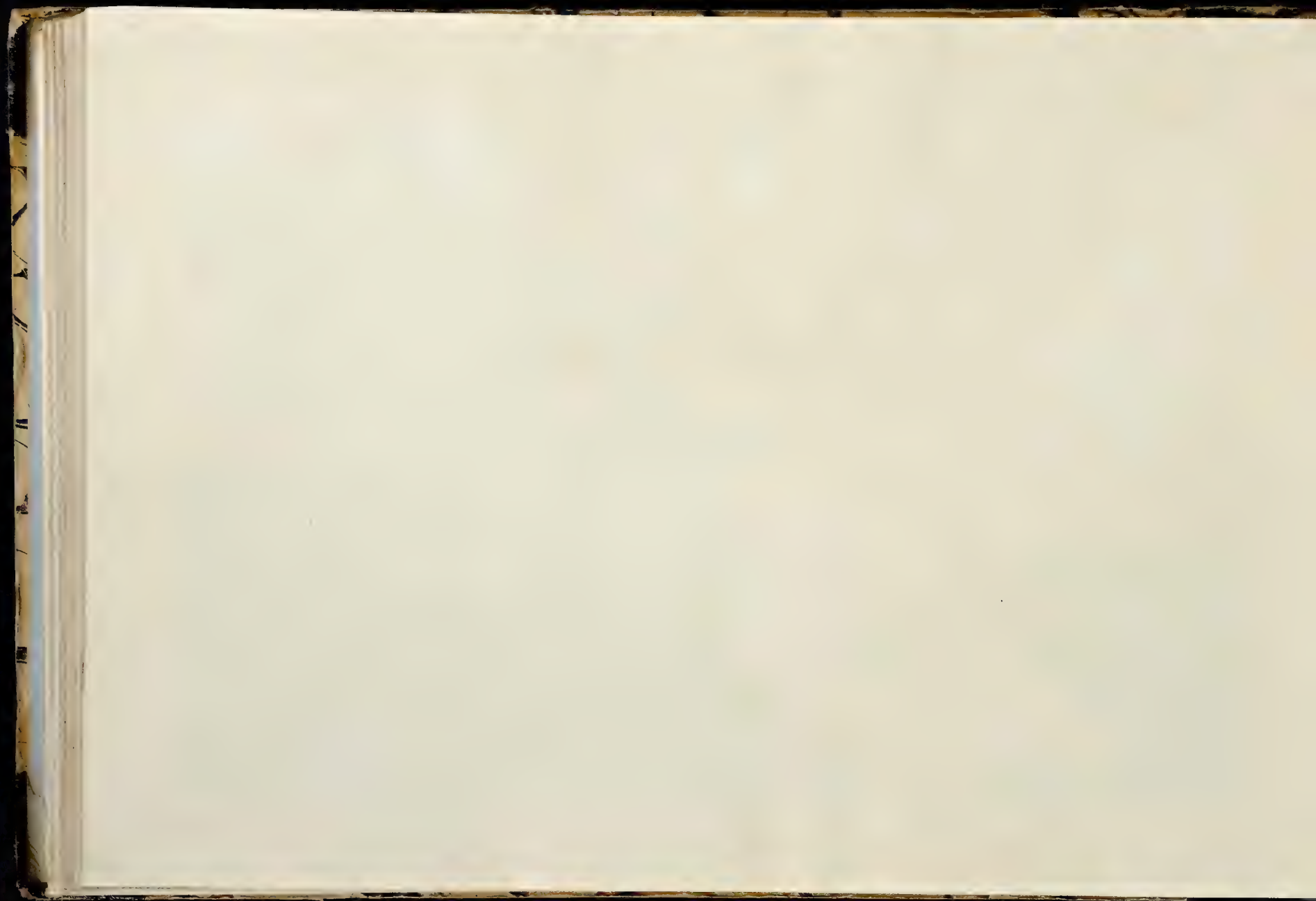
Engraving published by J. W. P. Wood 1864





Salmon trap after the Bardsley, Kent Water.

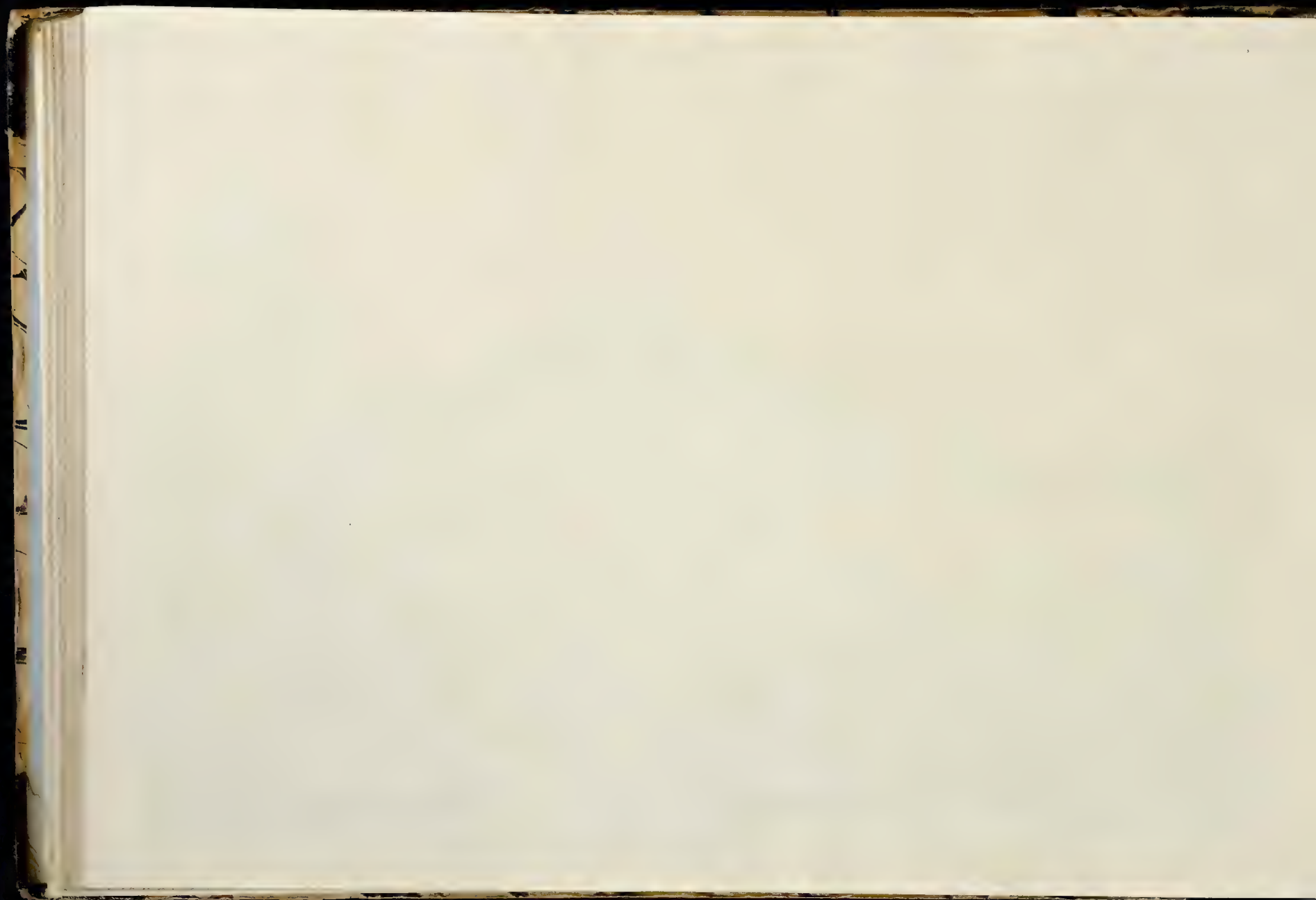
London: Published by J. W. & W. Wood, 1847.





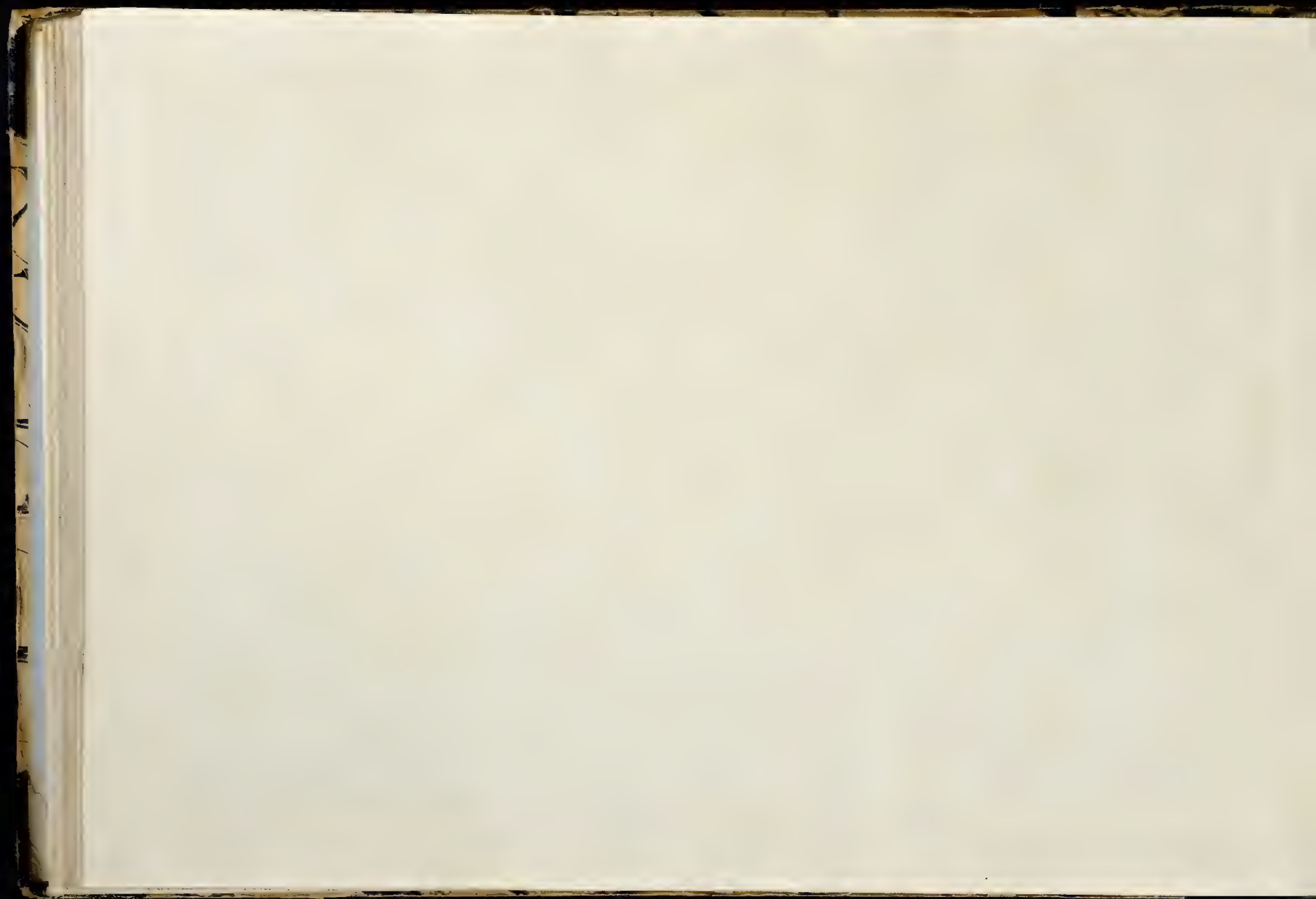
Wignere Castle

London: Published by J. B. in the Strand 1713





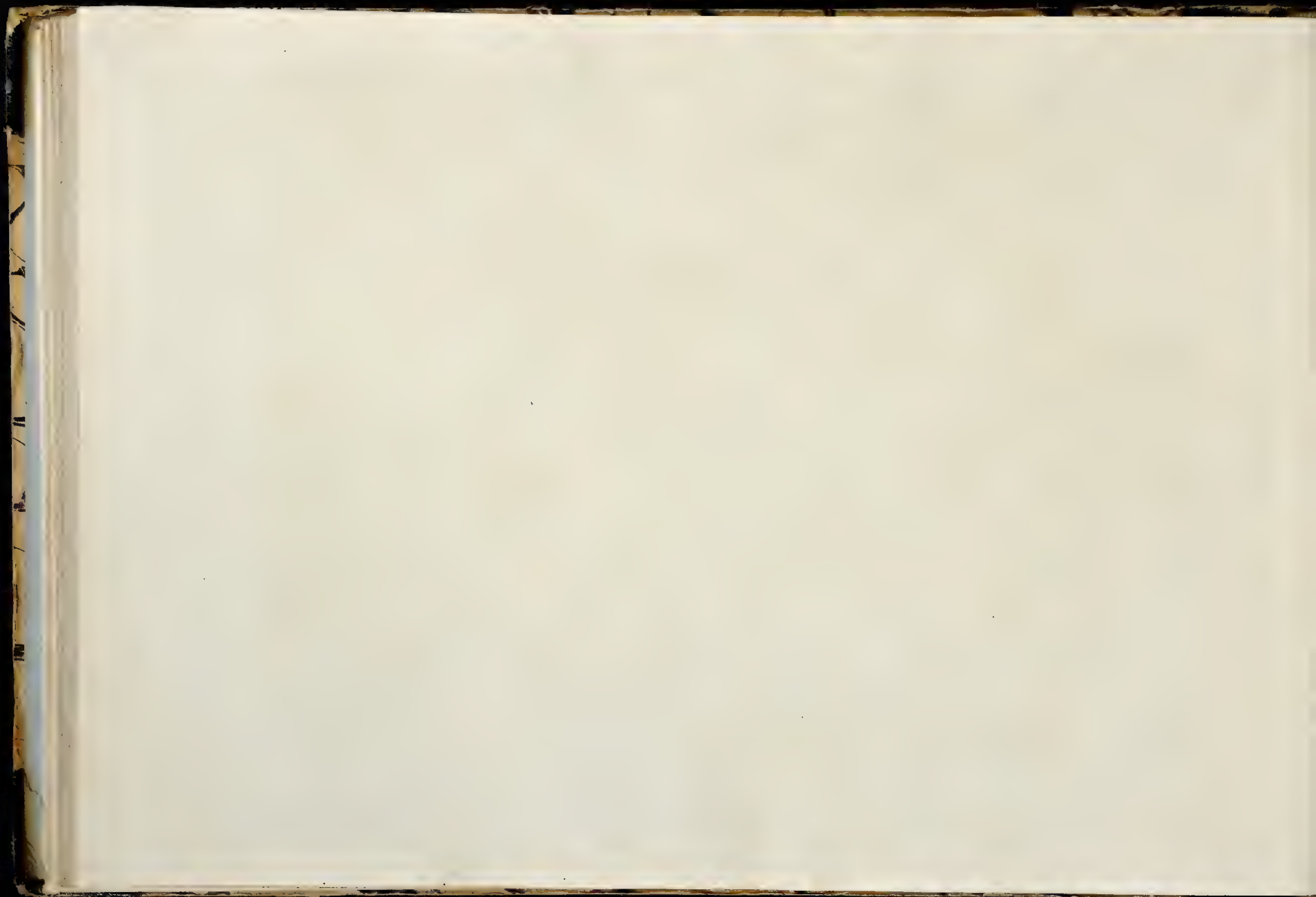
Per Bridge at Duxbury Castle





The Pine-Apple Tree, Virginia.

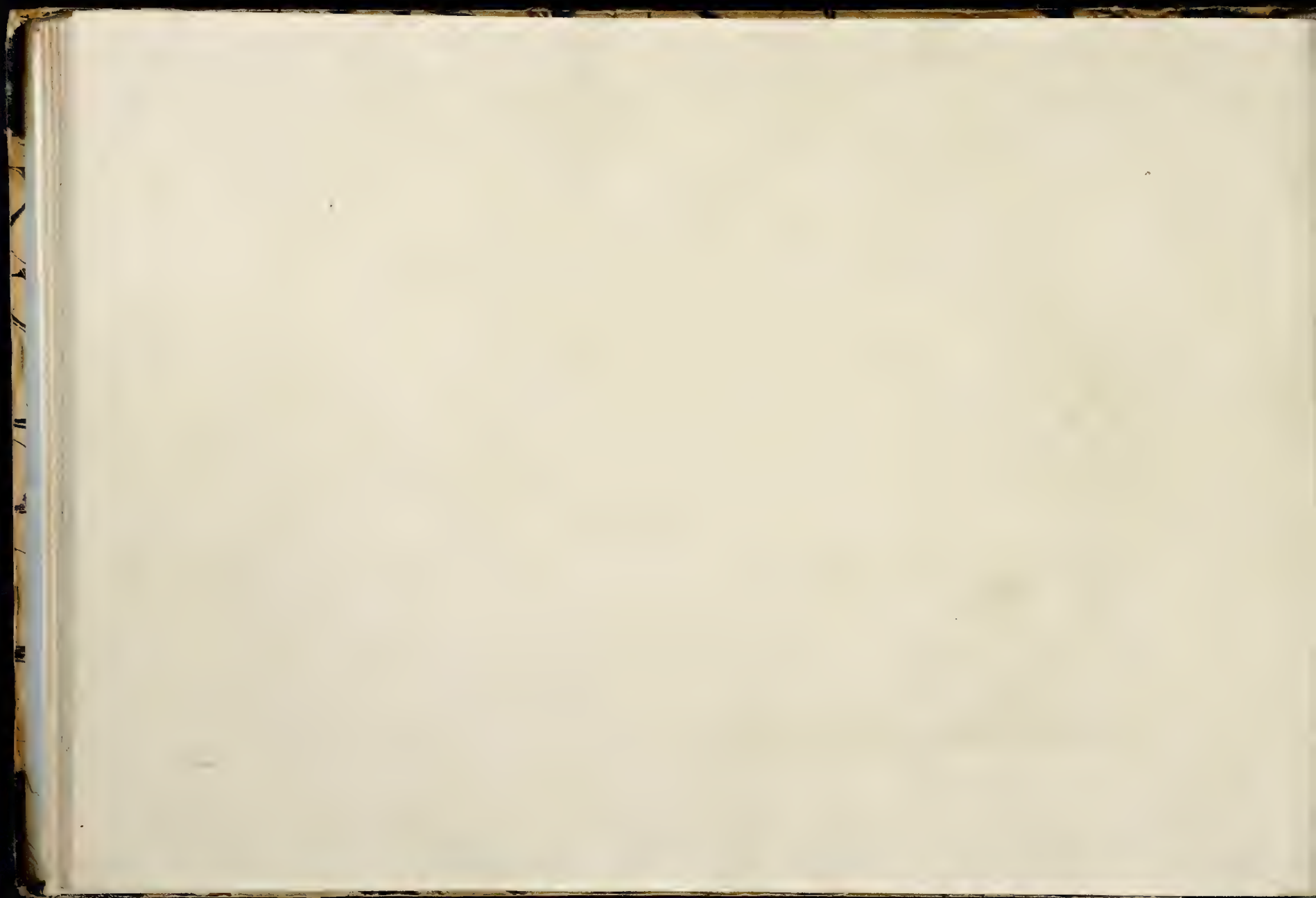
London: Published by J. W. & J. W. 1845.





View of the River Gorge

London: Published by W. B. & Co. 1841.





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